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ABSTRACT

This arts activity book, designed as a workbook for training elementary teachers, was developed by teachers in the Utica Public Schools, New York, under the federally funded Project SEARCH. The self-contained activities can be used in pre- and in-service teacher training. Teachers are actively involved in developing many hands-on art materials. They draw, create slides with a camera, compose original works of music, arrange sounds into a composition, pretend that they are puppets, and write poems and stories. Each activity is generally followed by a discussion. Topics include how to use the activity in the classroom; how to alter the activity to fit various classroom needs; what the objectives of such an activity might be; and which of the activities could be used to teach various subjects such as language arts, reading, math, social studies, creative writing, science or home economics. (Author/RH)

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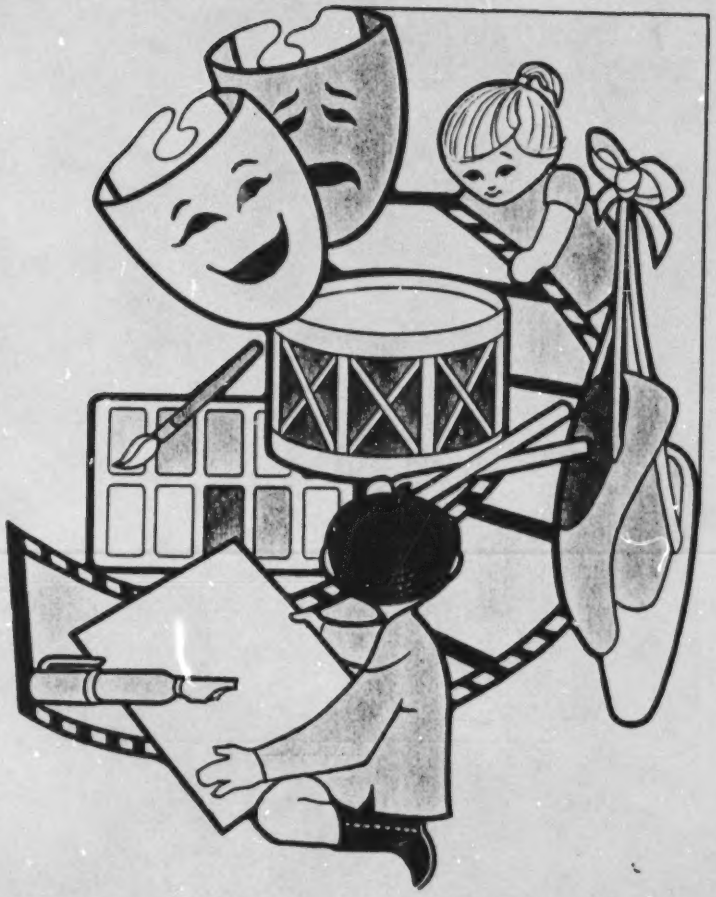

SP 010 518

ook at this Great Master 11
estalt Art 12
olded Paper Group Nonsense Art 14
is the Year 2076 15
ome Experiments in Designing with Light
Experiment I - Slides without a Camera 16
Experiment II - Projected Images with Overhead Projector 17
Experiment III - Designing with Light on Paper 18
hat is Music? 19
rganized Sound 20
lake up a Melody 21
chieving Harmony from Dissonance 22
hat Does Sound Look Like? 23
he Shape of Sound 24
reative Notation 25
reate a Composition 26
hat Do Your Ears Hear? What Do They See? 27
ecord the Sounds of Your Environment 28

There Are Five Positions in Ballet 29
Use Math to Choreograph 30
Creative Dramatics 31
The Following Relates to the Great Masters 32
Creating Group Consensus Poetry 35
Mirroring 36
Pipe Cleaner Dancers 37
Make a Human Mobile 39
The Invisible String 40
Is it Difficult to Take a Picture of a Dancer? 42
Scratch and Doodle 43
Acrostic Using Your Name 44
Synonym Poem 45
Acrostic First Word 46
Juxtapose the Unexpected 47
Repetition and Turnaround - Simple Devices for Creating Form 48
A Triptych is an Altarpiece in Three Parts 50
Multi-tych 51

Writing a Play
Making an Opera
Visual Definitions
Symbols
Pop Snap Crunch
The Race is to the Swift
Kevin is in the Doghouse
Dictionary Detectives
Two Stop Method

APPENDIX 6
How to Make a Contract 6
Daily Log 6
Behavorial Objectives 6
Purposes, Goals 6
Reasoning Skills 6
Subject Areas 6
Sample Activities:
Language Arts - Kindergarten Level 6
Primary Integrated Arts Lesson 6
Geometry Lesson - Intermediate Level 7

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GRANTS FOR ARTS–IN–EDUCATION

Dr. Harold Arberg — Director, Arts and Humanities Staff

KENNEDY CENTER – ALLIANCE FOR ARTS EDUCATION

Mr. Jack Forbes — Kennedy Center - Alliance for Arts Education

This Integrated Arts Activity book is designed as a workbook for training teachers to become their own best resource. It is intended to encourage them to try the arts on for size and thus discover the common thread that runs through the tapestry of all learning. Through aesthetic exploration and discovery this connecting thread between reasoning and problem-solving in the arts and these same skills in other subject areas will become illuminated for the participant. He will then be able to connect the thread by weaving it into a tale all his own with the end left loose for his student to take hold of and etc....

This book and the activities contained herein embody the spirit and philosophy of the Integrated Arts Program in the Utica City School District as it has been planned and implemented by Bernadette Eichler in her role as Director of Elementary Education; Dr. Angela M. Elefante, Project Search Coordinator; and ably executed by the Utica Integrated Arts Team head by Gina Esposito, Arts Resource Specialist, Visual Arts Specialist, and Integrated Arts Team Leader; James Hanosh, Music and Sound Component; and Katherine Schmidt, Dance and Movement Component, with curriculum input from Barbara Klein, reading facilitator.

ARTS IN EDUCATION UTICA CITY SCHOOL DISTRICT

Program Description

I. Brief Description

The arts in education program in the Utica Public Schools has a dual focus, and a broad scope. At the elementary level Integrated Arts Program, teachers and students have been immersed in an intense and varied series of aesthetic experiences including units in dance/movement, creative dramatics, film-making, architecture-in-the-community exploration, song-writing and creative notation methods. It has been a veritable "explosion of the arts" throughout the school year and in special summer programs the enthusiasm of teachers and students involved has been high. Classroom teachers have gained confidence in utilizing their resources and have been given opportunities to expand skills and interests that were hitherto relegated to the category of personal hobbies.

One example of this is the case of several classroom teachers who have expanded on their interest in photography and have gained knowledge in developing, splicing and editing through Film-Maker-in-Residence service workshops. They now use these skills with students in the fulfillment of reading and writing objectives. While teaching the concepts of expository writing, providing the impetus for creative writing, teaching the step-by-step procedures of using a camera, providing the child with the opportunity to make aesthetic choices and put them into a harmonious sequential order, the teacher is also allowed to bask in his newly acquired self-confidence in the art of filming. In short, self-actualization for teachers as well as students makes for a truly humanized atmosphere.

Another dimension was added by these teachers, for as they gained confidence in dance/movement through workshop experiences provided by the District, they devised lessons that related to the concept of positive-negative space in dance forms to positive-negative space in photography. The teachers made these connections and discoveries with the children, and thus gave evidence of the open-endedness of the teaching style engendered by the Integrated Arts Program. This example also points up the emphasis and consideration given in Utica's Integrated Arts Program to the mental process involved in the act of "arting" (a term coined by Kenneth R. Beittel to mean involvement in the making of an arts product) rather than on the product, technique, media or subject matter alone. The arts-maker has been freed and is encouraged to translate from one medium to the other; to analyze works of art in terms of their component elements and communicative function; at times, to go beyond these important verbal-oriented considerations into the non-verbalized resonance that exists in the mind and spirit long after the temporal aspect of the creative act has ceased.

II. A. Goal and Objectives

The original broad goals of the arts-in-education program were generally those of Project SEARCH, which were designed to humanize curricula in the Utica schools through examination of content, vertically and horizontally, with the objectives of Affect, Sensory, Psychomotor, Valuing and Inter-disciplinary as an organizational structure. The writing of model lessons by all teachers within that model structure as well as a complex network of vertical and horizontal articulated curricula for all subject areas and grade levels was a monumental task that the district undertook and accomplished with an end to fragmentation of subject matter as a goal. As this goal became a reality and teachers and students felt the shift in attitude, and as increased learning opportunities for children in both the cognitive and affective domains were made available through the curricula changes, a new concentration of needs surfaced. Not only did an end to fragmentation of subject matter need to be resolved, but an end to fragmentation of the learning process itself.

How learning takes place and what factors enhance or inhibit learning became a concern. As teachers analyzed current supportive psychological literature, the discussion and concern at Integrated Arts in-service and planning sessions centered on translating the positive attitude engendered by a properly focused art or humanities program to other academic areas. Research that pointed up the neglect of non-verbal creativity in education reinforced our belief that a balanced program at the elementary level was the ideal toward which we would strive. By definition, the balanced program would be one in which every child would be allowed activities designed to provide both spontaneous and deliberate ways of learning (Kenneth R. Beittel's terms again), a program that would give vent to both verbal and non-verbal expressive forms, that would recognize the haptic child's nature as well as the visual child's, that would give oppor-

tunities for development to both halves of the brain. Skills, techniques and subject matter would be kept in proper perspective while the concentration on the creative mental process would enrich and enhance the total child and provide him with the proper atmosphere attitudinally for acquisition of skills, techniques and subject matter. A child ready to translate the mental disciplines would inherit a true creative experience from which all learning would ideally emerge.

B. The role of the arts in interdisciplinary or cross-disciplinary studies.

Through SEARCH funding and an HEW grant for the arts, teams of teachers (at the K-6 level) have been formed, including music and specialists, physical education teachers and reading facilitators. The original program isolated a team made up of five specialists (vocal and instrumental music, visual art, dance and drama) who were adept at translating multimedia experiences into classroom lessons. Through workshops this original team exposed four pilot schools, in toto, to a variety of multi-arts experiences, and to an analysis of the mental disciplines inherent in these experiences. Process time was allowed in which teachers were encouraged to apply the mental disciplines from these experiences into individualized lesson plans to suit their own classroom needs. In a subsequent year, teachers were selected on a voluntary basis to participate in training, the goals being increased exposure to the arts experience and more examples of the transference of the creative mental process to academic objectives in the classroom situation. The training was designed to result in involving more teachers directly with becoming more proficient in integrated arts methods of learning while simultaneously exposing their students to the same kinds of experiences. The program involved some teacher-initiated and some team-taught arts units with local specialists or out of district consultants working directly with the teachers, alone at times and at other times in the classroom setting with students and teachers both. These trained teachers, while receiving training and working with their classes, were also being tooled up for the responsibility of becoming team members who themselves would train acquired staff in their own and other schools. Thus, from the initial team, subteams were formed which are now operative. The process will continue, with exposure increasing and team members receiving more in-depth awareness through newly-designed enrichment workshops.

C. Instructional programs in the arts – music, dance, drama, film, architecture, visual and literary arts, etc.

1. Music - provided in Utica K-12 in integration with visual arts, dance and drama.

2. Dance - provided by music and arts teachers with dance training and one dance specialist in seven K-6 schools, three junior highs, and in the three high school performing arts departments.

Dance principles are also taught as movement education by physical education teachers at the K-6 level. The physical education department curricula is currently being revised to make movement education the main thrust of the program. Dance/movement is also used as a teaching tool by those classroom teachers who have been exposed to Integrated Arts training and by those teachers in schools involved in the Dance Component of the Artists-in the Schools Program which our district has been involved in for three years.

3. Drama - Teachers and students, K-6, have been exposed to creative dramatic techniques and such devices have been used to enhance listening skills (students show increased comprehension and vocabulary acquisition when they dramatize the story with teachers and drama consultants). Classroom plays and pageants now use creative dance compositions that the children design rather than stereotyped literal stage action. Projected images and other visual arts components add dimension and excitement to these classroom plays and assemblies. Children in the Integrated Arts Program use great masters' reproductions as an impetus for improvisational dialogue beginning as frozen tableaus in imitation of the picture and then improving a sequence of events with dialogue to match. Class creation and performance of poetry using a composite art form (visual, dramatic, aural and kinesthetic) results in fresh and exciting results and a chance to develop the intuitive faculties of the students. Allowing the students to develop their inner resourcefulness in this composite arts form wipes out any reservations they might have had about poetry and their ability to express themselves in the classic verbal way. It also provides the teacher with an opportunity to present parts of speech, punctuation or any other skills involved in the mechanics of language arts curricula relevant to the student's level. The drama component is not an isolated experience but like the whole Integrated Arts Program permeates the total educational picture with teachers and students at will making use of informal drama as a learning tool.

4. Film - Teachers from all levels, K-12, have been offered exposure to film-maker-in-

residence workshops during three separate residencies with three local film-makers. Two high school teachers as part of a film-making grant were sent to the Antioch Center for Understanding Media in New York City. Upon their return they presented community awareness workshops as well as in-service for teachers and administrators. They also collaborated with the local film-making firm, Paisley, Inc., in producing a 10-minute film on the making of "Revolution", a theatre piece written by students and teachers in a contemporary idiom.

An animated film specialist affiliated with a local college also served a film residency and taught the skills of animation to 3rd and 4th grade students at two schools (a total of 100 students). With an all-student crew, each school produced two films, both original screenplays by the classes themselves. All involved acquired a taste of all the skills and procedures in both animation and straight filming, as well as in the hierarchy of job roles and tasks.

Among the visual arts staff of the Utica District two teachers are accomplished independent film-makers and both offer their students intensive film opportunities. Of the remaining art teachers 90% do at least one unit on film-making in the school year using either their own resources or community resources. Currently, a local architect is involved in the planning of a major architecture unit involving the actual building of a creative environment by students in apprenticeship to him in several summer school centers.

5. Visual Arts - The district has a comprehensive and varied visual arts program K-12 with offerings in three-dimensional and two-dimensional works, music/art lessons, dance/art lessons and a vocabulary-through-arts program. A close working relationship exists between the art teachers and the classroom teachers as each take an active role in completing and/or reinforcing what the other is aiming towards. An extensive central supply of art films, slides, film strips and in-hand reproductions for student use are available to every art teacher as well as classroom teachers. Other unique features of the visual arts program are great use of calligraphy, typography, and graffiti as forms to encourage a "love of words" in students. Calligraphic poems, poems in manuscript illumination, and poems shaped to give meaning are among the creative writing devices used by visual arts teachers. Student publications in an inexpensive and speedy form are a further encouragement to student productivity.

D. Use of community arts resources -

A close working relationship exists between the Munson-Williams-Proctor Institute with a program of regularly scheduled tours as well as informal vists to the Museum by students, faculty, and administrators in operation for years. Currently the Museum and the District are co-sponsoring a dance company from India whose work embodies the Integrated Arts objectives.

The Utica administrative and teaching personnel have been instrumental in the reactivation of a Children's Theatre for Utica with renovation of a historic landmark as an operating-site in prograss.

The Central New York Council of the Arts has also lent their expertise to the Utica Public School District by helping to plan and organize the publicity and public relations necessary to launch public performances of visiting dance teams and drama groups.

Utica has produced a Community Resource Book which lists in a graphic and literary style the concept of learning experiences possible from any community and from Utica's unique ambiance in particular. Artists, craftsmen, local architecture, ethnic highlights (such as pasta-makers), and all the other little nuances that provide exciting learning beyond the confines of the textbook and the classroom are listed.

Area musicians such as a married couple, The Plain Folk, who are a professional singing duo, volunteer their time to play their guitars and sing with primary students at one of our schools.

E. The role and function of the arts in programs and activities for students with special needs – gifted, talented, handicapped, bilingual, etc.

1. Gifted and Talented - No program for gifted or talented "per se" exists in our schools since the Integrated Arts and the Performing Arts Programs by their very nature provide self-actualization at all levels. The experiences in these two facets of the arts-in-education program are so rich and so varied as to satisfy the needs of both the class valedictorian and the student with learning difficulties. The challenge and satisfaction for both is there with neither student threatening the other's existence. The nature of the program, with its emphasis on mental disciplines, will serve to heighten the skills and perceptual acuity needed by the surgeon as well as the dress designer,

both of whom need to be able to think three-dimensionally; by the lab technician as well as the photographer, both of whom have to be aware of subtle tone and color variations. How fortunate for the brilliant science major who is provided the arts experiences which would sharpen those perceptual skills so necessary to his career.

Many of our art students win contests, receive awards, and are accepted in outstanding college arts programs, so the highest level of achievement for them is being provided without loss of the ultimate objective which is arts for every child.

2. Handicapped Students - In our schools the handicapped students receive art, music, and physical education as a scheduled part of the instructional day as do all other students. They are exposed to the same performing groups that come through the schools and are transported to the Stanley Performing Arts Center when special troups are in the area. Dance specialists as part of the dancer-in-residence grant worked with special education classes and teachers as part of the total program. The Integrated Arts training teams now include special education teachers who have broken completely from the myth that handicapped students cannot be original and creative.

3. Bilingual - One school in our District has been exemplary in its bilingual (Spanish-American) programs. This school was one of the initial pilot schools in both SEARCH and the Integrated Arts Program, and interest and enthusiasm still runs high. A new dimension of the Integrated Arts Program planned is a revival of the spoken-Italian language in Utica through a dance/foreign language component as a part of the summer school program.

F. Elementary Schools involved in Integrated Arts Program are fifteen out of eighteen schools.

III. Changes, if any, that have occurred etc.

The commitment of the Utica Board of Education financially to the arts in education amounted to $150,000 over a three year period (in the initial SEARCH Program). The program is now self-sustaining due to grant allocations from Title IV-C for teacher training programs and from a New York State Council on the Arts Dance Grant (in its third year currently). As a nationally validated Title IV-C Program in the Arts, we are provided with dissemination money for replicating districts. The commitment of the district's administrative staff has been steadfast from the Superintendent to the Administratrative Assistants for special areas (music, art, audio visual, physical education, home economics etc.) including the principals, many of whom have participated fully in the arts training program from the beginning. The original SEARCH Administrative Team, which includes the Directors of Elementary and Secondary Education, Miss Bernadette Eichler and Mr. Senatro LaBella respectively, and the Project Coordinator, Dr. Angela M. Elefante, and Mrs. Gina Esposito, Arts Resource Person, has remained committed and instrumental to the program's success.

The interest of the parents and of the community at large has gained steadily through the years. This year's dance residency's success was due in great part to the high level of parental interest in the core schools. A local group of parents of retarded children has asked our district's help in increasing arts exposure for their children. These parents drew from areas outside the Utica Public Schools as well as from within. The area colleges have supplied us with valuable free resources, and SUNY at Utica/Rome, through Dr. James O'Hair, has spent summers in arts exchange programs with the Utica Public Schools through their Urban Center Program. A humanities course for college credit through Mohawk Valley Community College is offered to our high school students, and the Adirondack Playhouse on the Hill works closely with us, drawing talented apprentices from our older students and presenting creative audience-participation theatre pieces for our elementary students. The Munson-Williams-Proctor Institute jointly sponsors teas and receptions for our visiting artists, and is currently sponsoring a mini-lecture-series on "Contemporary Art - the How Not The Why" in conjunction with the Arts Resource person for the Utica Schools for interested junior and senior high students.

IV. Changes, if any, that have occurred in the teaching staff, etc.

Forty-eight K-6 classroom teachers are directly involved in the program this year (including dance component and Integrated Arts). Teachers still utilizing training from previous years brings that number up to sixty or seventy although they are no longer officially in the program due to time commitments elsewhere that prevent their continuing with in-service.

The number of arts specialists involved in the program has grown from several novitiates (among a majority of traditionalists) to include all visual arts teachers (22) and all vocal music teachers, with a smaller group of instrumental teachers involved.

B. Attitude, Commitment and Degree of Involvement

The visual arts departments and the music department now have several trained dance specialists: in some cases, staff members have sought dance/movement training beyond their in-service and workshop level due to their commitment to the program; other specialists were hired as new teachers to fill staff openings due to retirements, leaves, etc. Some teachers who have not been in schools where a large number of teachers are in the program have had to devote much of their planning time and after school time to making the program work in their building. One music teacher, one art teacher, and an Industrial Arts teacher have carried out a full-size program in the school with enthusiastic community support and appreciation from the principal and staff. That school's program is possible only because the music teacher sees to it that it goes, relentlessly pursuing all the details and doing all the leg work on his own time. Everyone in the program finds his job harder because the rest of the educational show must go on, testing, attendance, lunch duty and all the other necessary if mundane tasks must be completed. But the excitement seems to make the whole effort worthwhile for they persevere, this team of teachers, covering for each other's classes, sharing duties, re-scheduling time slots, so that the Integrated Arts and Performing Arts programs can prevail.

C. Staff and Curriculum Development Activities

Discernible staff changes have occurred as a result of the Arts-in-Education focus: a new flexibility has emerged as the shape of things to be. Rigidity, fragmentation, isolationism is out. The purist attitude with its elitist appeal has lost favor as the staff increasingly recognizes the need for an open-ended and broadened view of the educational scene as today's direction. Proof of this in the Utica Schools is the shift away from the academic approach to art in the art room and the "all alike project" art approach by the classroom teacher to a rich and varied exploration of the essence of line, texture, form and space by art teacher and classroom teacher alike. No longer is the student confused by the dichotomy but instead finds the flow and exchange between the arts specialist and his "regular" teacher reassuring. The student also finds security in the reappearance of some of the elements, concepts and vocabulary taught to him in his art class in the music teacher's and dance teacher's instructions and lectures. The connecting thread relating one thing he has learned to another and to yet another gives him confidence in the learning process.

V. Other Notable Changes

Schools are asking for dance company residencies because of the enthusiasm generated in those schools that were fortunate enough to be involved. Students clamoring to be in school productions after seeing the original theatre piece Revolution; Summer School students eager to sign up for another program of arts and reading so that they can have the job of seeing their original writings published again, and film-making participants calling out to staff members on the street "Hey, when are we going to make another movie?" are all notable changes that have occurred. A dance ensemble that gives lecture demonstrations on dance as a learning tool to elementary students is another new and unique change of note. Many more of these very human signs point to the success of our very broad and far-reaching arts program.

VI. List of Curriculum Materials, etc.

1. Model SEARCH Units (staff developed lesson plans embracing umbrella objectives)
2. Articulated Curriculum booklets K-12
3. Integrated Arts booklet
4. Performing Arts booklet
5. Community resource Book - Show Me the Way to the Castle
6. Reflections - a creative writing anthology - High school level
7. Nature of Good and Evil - a booklet on an audio-visual, arts-based approach to valuing education and the study of literature.
8. Process Manual Packets - How to implement the following:

a. An Articulated Curriculum
b. A Community Resource Book
c. An Integrated Arts Program
d. An original Theatre Piece

9. Environmental Study Guides
10. A Record Album of the Original Theatre Piece, Revolution, written and performed by high school students and the Performing Arts Team from Utica Free Academy.

VII. Contact person for arts in education program

Miss Bernadette Eichler - Director of Elementary Education
Dr. Angela M. Elefante - Coordinator, Project SEARCH
Mrs. Gina Esposito - Arts Resource Person
Utica City School District
310 Bleecker Street
Utica, N.Y. 13501

LOOK

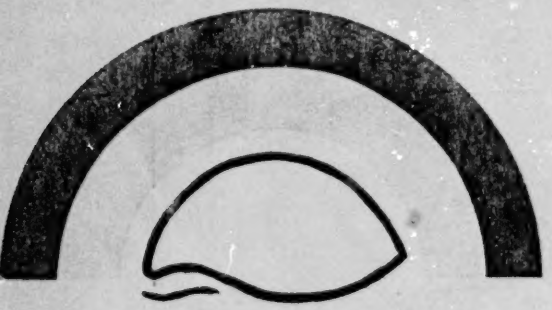
LOOK at this Great Master Reproduction. What can you see in it? List some of the qualities you perceive in it. How did the artist compose this picture? Describe the picture.

Draw parallels to your own classroom experiences and list them here. How might you develop the above into a lesson appropriate to your classroom objectives?

GESTALT ART

Technique - wet on wet watercolor and ink.

Prepare your materials - you will need water, water colors, paint brush, writing pen and India ink, and white paper.



NOW CLOSE YOUR **eyes**

and begin to empty your mind of all extraneous and left-over thoughts, sounds, and aggravations. While your eyes are closed and your mind is emptying out old stale images and thoughts begin to familiarize yourself with your media by handling your brush, the pen, etc. Create your own quiet environment in which you are in contact with the media before you.

Then begin to dip the brush in plain clear water and wet your sheet of paper slowly with your mind still clear and empty.

As your mind remains for a while in this vacuous state, a visual thought or image will quietly slip into place for a moment. It could be a place, a person, or a whole scene.

Grab it and hold it, capture the fleeting visual image.

Now fill it out, try to get the details of it and not just a blur.

When the image is complete, begin to paint it on the still wet paper, the image may seem to want to rush onto the page as it slipped into your mind in a flash.

Now with pen and ink fill in the details as they came to you.

By maintaining the silence and coming in contact with your media you may have surprised yourself. If so describe what the surprising effect was, i.e., what was different about this arts experience.

Now go back and redo the whole experience. This time allow words to form in the silent, blind vacuum either in place of visual imagery or in accompaniment. Again using the wet on wet watercolor and ink technique record your mental picture with words.

What do you think are some of the objectives of such an activity? Please list.

Close your eyes and think your favorite color. Now relax and let your mind visualize all the objects that this color name conjures up. Please draw, doodle, print, or write the vegetables, fruit, candy, sky, trees, whatever items this color name suggests to your mind's eyes. Now in the some graffiti style list the feelings this color conjures up.

FOLDED PAPER

GROUP NONSENSE ART

A form of surrealism

1) Fold a long piece of paper like a fan. If necessary, tape sheets together to make it long enough for a group.

2) The first person in group takes the folded fan and with only one surface exposed draws something in this elongated space that is decorative, intuitive, and fills the space well. When the drawing is complete, it is folded under so a clean surface appears and the same person trails a clue from their drawing onto the clean surface.

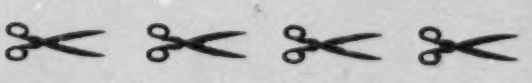
3) The second person receives the folded paper with just the trailing clue exposed and allows this single clue to inspire a drawing on this second space (without having seen the first person's drawing).

4) The third person continues on the third folded surface having received only a trailing clue from the second person and on and on around the group until all surfaces are filled.

5) When all surfaces are complete and the first drawing appears again, the cycle continues, only this time with verbal phrases rather than visual ones. But again, the trailing clue which might be one word or two - must stimulate the next person's thinking.

6) When all sides are completed verbally, choose a group reader to read the poem or present the poem as a group choral reading.

Now try the same group activity with cut paper images (collage, montage) instead of drawn images, and use cut out words from magazines. Follow all the steps, but this time choose the words at the same time as you choose the visual images.



What are some ways you might use this activity in the classroom? (with or without changes)

_____

_____

_____

_____

How might you alter their activity to fit another classroom need?

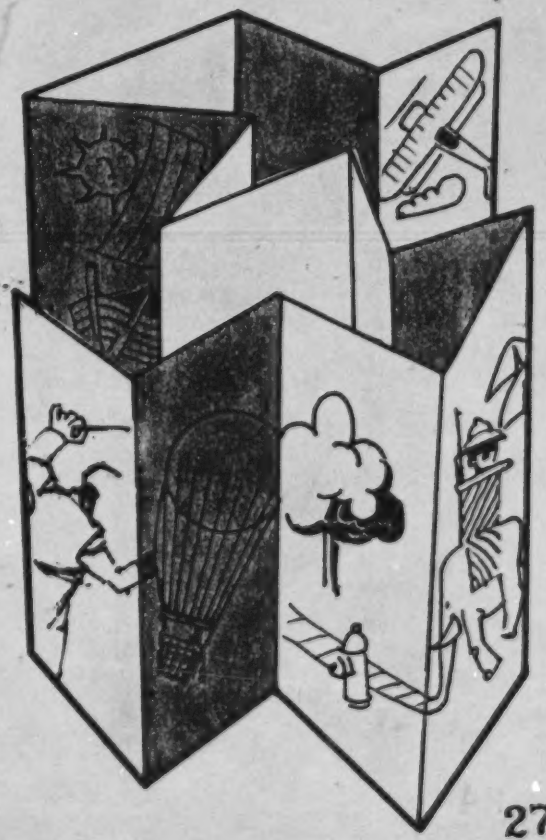
_____

_____

_____

_____

What objectives, goals, or purposes might such an activity serve to fulfill?



2076

It Is The Year 2076, and you are writing a **Tri-Centennial** Historical Account of the Arts scene in the last one hundred years in America. Describe below the changes in the arts as you observed them from the year 1976 to 2076. Include the visual arts of sculpture, painting, architecture as well as the crafts and music, dance and any **new forms** that emerged during those 100 years.

Some Experiments In Designing with

Experiment I

Slides Without a Camera

You have been given the following materials -
1. an empty slide mount
2. transparent materials
3. permanent markers that write on glass or plastic.
4. assorted textural materials
5. colored inks.
6. etc. etc. etc.

You already possess **imagination**, so use that imagination to create that slide by poking, burning, scratching, folding, slitting the surface of any transparent material given you. You may also form a **sandwich** effect by placing 2 transparent sheets together with any particles or textures or substances (such as beads, hair, water, ink, etc.) between them.

Use a hot iron to seal your slide mount closed after your creation is complete.

CAUTION!

Don't make your slide too bulky. It will project beautifully the first time but get stuck in your projector and create a problem. Also

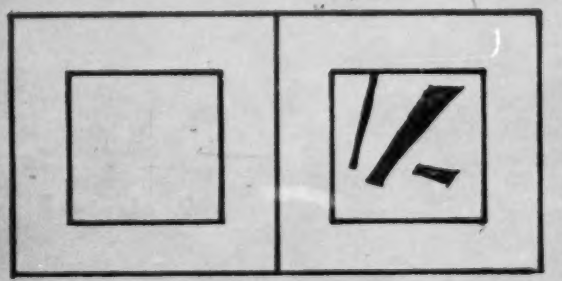
CAUTION!

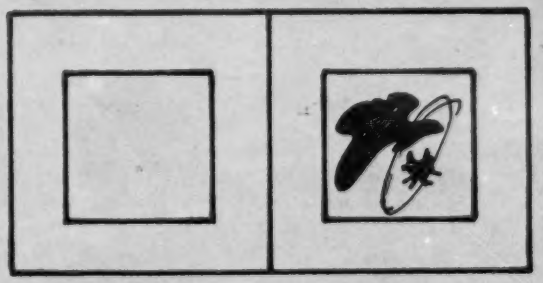
If you use liquids between your sandwich of transparent materials please be sure you seal it well so that the liquids do not leak into your projector.

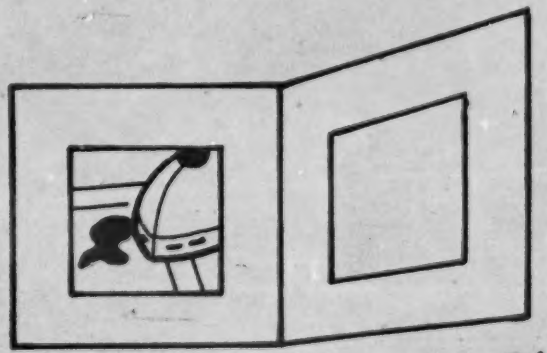
Now - Project your slide on a screen, on the wall, on a sheet, or the ceiling, on the floor, or on any surface (someone's white shirt will also serve as a screen). **Analyze** your slide. Is it projecting at all as you planned it to look? Has something happened to your creative intention. Do you like the change?

Please do another slide now that either develops the happy accident change that occurred or one that tries to achieve your original intention. After your 2nd slide, make a synthesis of the two and decide on the basis of your short experience in slide-making without a camera how you feel about "accidents in the creative process." Jot down your thinking.

Do accidents help or hinder the creative process in the arts? Do accidents in science ever result in good?







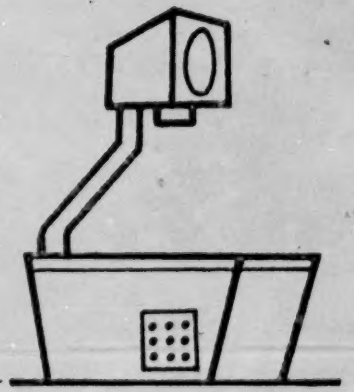
EXPERIMENT II

Designing with

Projected Images With Overhead Projector
Make a frame of colored construction paper or board or any opaque material.

2) Don't limit yourself to a shape but instead be free to frame space in any geometric or amorphic shape you choose.

Just make sure it's a frame with some space left for transparent material. Glue or staple in some transparent substance (from among the provided materials such as net, cellophane, theatrical gel, lace, nylon sheer, organza, fish net, etc.) Now do any of the following, checking from time to time on the overhead projector to see how your creation is progressing. Try this or any of your own ideas:



Write with permanent markers on the cellophane and embellish your message in calligraphy or in a way that visually helps to define your message, or emphasize it with visual clues.

PHOTOGRAMS
Designing with Light on Paper

Materials

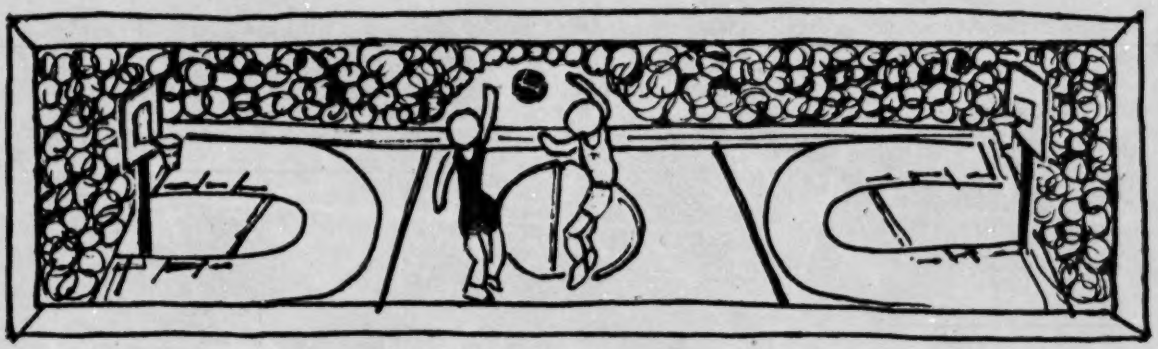
Papers: A1, R1, or AT1 (Kodagraph)
Solutions: Kodak Dektol or Kodagraph
Developer
Stop Bath
Fixer
Equipment: 1 Reflector Photoflood Lamp (375 watts)
Timer, Watch or clock
3 Plastic or enameled Trays 8"x10" or larger
3 Plastic Tongs
A large tray or sink to rinse prints

1) Select items to be used for design and place on paper
2) Expose paper (R-1) by photoflood lamp at 30" for 60 seconds
3) Place exposed paper in the developing solution

TRAY 1	TRAY 2	TRAY 3
Developer	Stop Bath	Fixer

Developing The Print
1) Slip the exposed paper face up into the developer, keeping it under the surface and gently agitating with tongs.
2) Traces of the design should appear in a few seconds and in about 10-15 seconds it should be ready to remove.
3) Using tongs, hold the print by one corner over the developer & allow to drip. Then quickly slip it into the stop bath solution for 5 seconds. Use separate tongs.
4) Place the print in the fixer-solution for 10 minutes with frequent agitation.
5) Finally wash the print by placing it in a large tray of cool water (running) for 30 min. Move prints around to insure thorough washing.
6) Dry the prints by laying on paper towels or blow-dry.
7) When dry the print may be mounted on board with rubber cement.

WHAT IS MUSIC?



1. Choose four people to be players in a basketball game (2 centers, 2 guards). Also choose two people to be baskets placed at either end of the room.

2. Divide the remaining students into two groups of spectators on opposite sides of the room.

3. A facilitator (teacher) acts as referee (blows the whistle to stop play).

4. Each group selects a Cheerleader. The group can only cheer when the Cheerleader signals to them. The Cheerleader reacts to the positive action of the team.

5. Reverse the action: The Cheerleader leads the cheers and players can only move in response to the cheers.

Use three sounds (vocal, bodily, environmental) to indicate:
a) passing the ball;
b) shooting the ball;
c) holding or keeping the ball.

6. Players are not able to keep eyes on spectators and sounds from each group are similar. Divide the two sections into:
a) high sounds
b) low sounds

7. Players don't move as fast as we want. Add:

a) Soft (slow)
b) Loud (fast)

determines speed of players

8. Now, the facilitator intervenes and a chain reaction results. He indicates to the Cheerleaders how they are to direct their cheering sections which in turn lead the spectators. The players, in turn, react to the total sound experience.

9. Remove the ball from play. Repeat directions of number 8. The result: a ballet with movement and sound.

Based on the above definition of music, compose an original work.

Experiment with the definition by using body sounds as a sound source, by changing the organizational device. Introduce new sounds, e.g., snapping, clapping, rubbing hands, tapping, buzzing, etc. Now you are ready to orchestrate a composition.

Pick a topic, e.g., the four seasons:

1. Have a conductor divide the group into four sections:
Summer, Winter, Fall, and Spring.

2. Give each group a sound of that season. Direct the four groups so more than one thing is happening at a time. Consider:
loud-soft
fast-slow
high-low, etc.
Can you find a way to notate or score your composition?

ORGANIZED SOUND

Add the dimension of repeated sections to your work (example: A,B,A,C,A). Give it FORM or shape.

Can you write a definition of each of the following:

Music

Sound

Orchestration

Compose

Orchestrate

Notation

Conductor

Dynamic

Tempo

Form

MAKE UP A MELODY

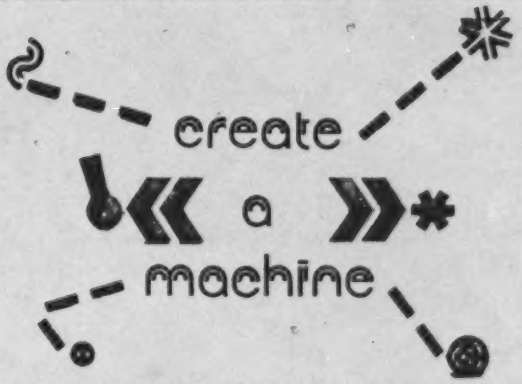
Decide together what words you want to sing.
SAY the words out loud together.

Some syllables are stronger than others. As you say the words again, **clap** on the strong syllables.
Now clap on every syllable.
How can you clap differently to make the stronger syllables sound different?

Now **sing** the words on a one pitch-chart.
Are there some pitches you would rather sing higher?
Make changes of high and low wherever you like.

Would you like to **change** any rhythms;
When you have your melody as you like it sing it several times so you will remember it.

Starting with one popsicle stick, can you use other sticks to create a small sculpture;
Can you make it so it moves?



Relate your machine to your melody in terms of the following elements - shape, form, balance, line, space.

Some things a melody can do

Make the notes go:

strong
long

weak
short

Put your notes together using:
skips or steps on the same tone
Start and end on same tone.
This becomes a "**keytone**".
This makes the melody **balance**.
Choose several tones on an instrument and experiment.

Where is balance necessary in government?

What part does balance play in nutrition?

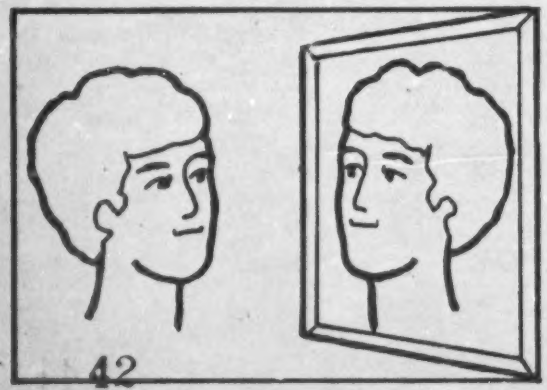
When is balance a factor in math?

ACHIEVING HARMONY FROM DISSONANCE

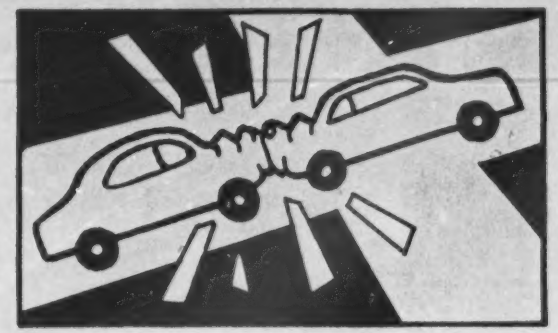
Sing any song you like and record it.

While you are playing it back sing along with your recording, another song of your choosing at the same time!!!
Hows does it sound? If there are parts you don't feel work together - change your second song any way you like so it seems to make a good duet with your recording.

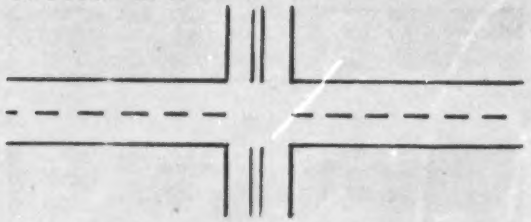
You might want to sing your second song much faster or slower, or you might want to start it at a higher or lower pitch.



42



Two roads meet and cross.



Ask several of your friends to form two single file lines perpendicular to each other. Ask both lines to move forward and not to stop for anything–just keep moving.

What is the result?

CHAOS!

Discuss with your friends how you might help the situation (devise some laws).

maybe select a conductor of traffic

Visit a street corner - observe the situation - write a short paragraph about what happened.

Does the street corner have anything to do with your duet?

If you begin this activity by doing Phase II before Phase I, will your conclusions be any different?

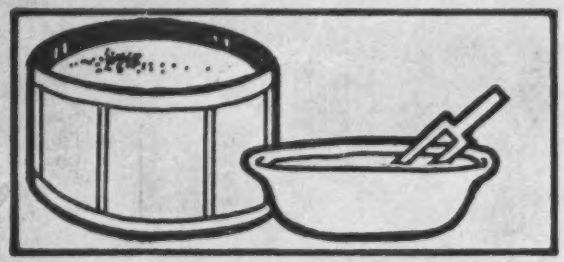
43

WHAT DOES SOUND LOOK LIKE?

We all know that sound creates vibrations. To see these vibrations:

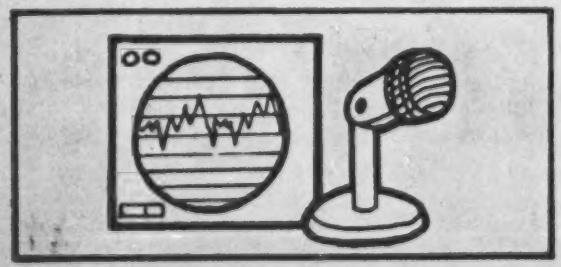
1) strike a tuning fork and immerse it in water. What happens?

2) place some sand on the head of a drum. What is the result when you strike it?



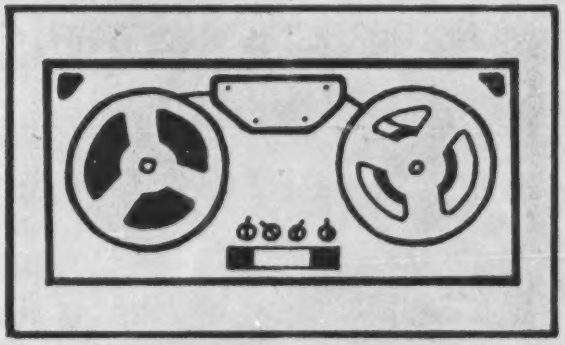
An Oscilloscope registers variations of electrical current and photographically records them. Each picture has the same shape of the fundamental tone but has a distinctive pattern of squiggle caused by overtones or harmonies. Consequently each sound has a different timbre. A flute playing A & C noise singing the same A will look

☐ 1. the same? ☐ 2. different?



Connect a microphone to an oscilloscope. Sing one tone into the microphone. Reproduce the sketch of the wave pattern shown on the oscilloscope by:

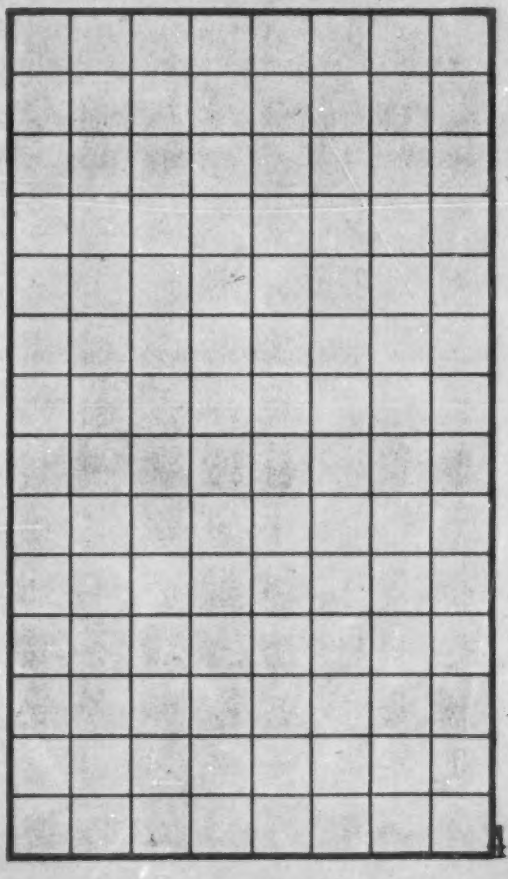
I using a tape recorder to record your theme and vibrations;



II using sound or sound recorder technique with a reel-to-reel tape recorder. Make a composition mixing up all your variations with your theme and with each other's.

Remember there is a speed control on the recorder and faster - slower speeds recorded over each other create very good effects.

III Can you graph or score your composition on a piece of graph paper as you made it on the tape?



THE SHAPE OF SOUND

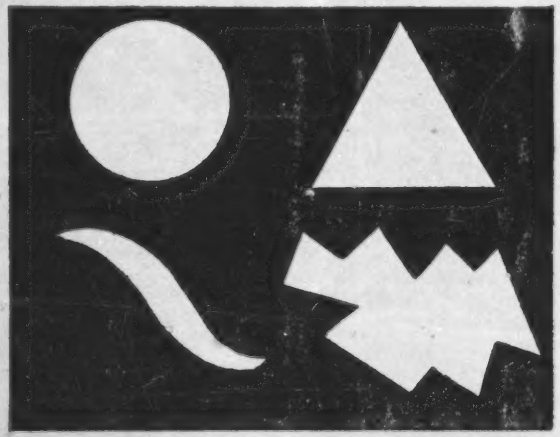
Can you chart your sounds in a composition on graph paper?

Player I

Player II

Player III

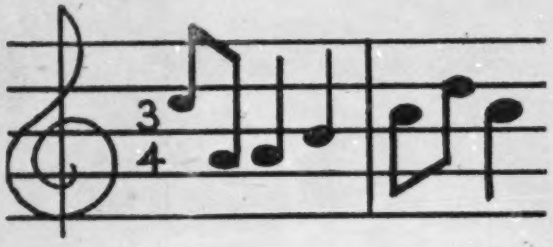
Using any environmental sounds or instruments available play the following shapes:



Play your composition with the help of some friends and record it. After you have listened to your recording make a list of words which describe the mood or feeling of the composition.

Using all the action words on your list (jagged, jumpy, sliding, sleepy, etc.) make up a dance – choreography - to go with your recording. Perform it with the help of friends for your class.

creative notation

Musical Notation does not have to look like this:

Of course the above is a communication device which pictures what a composer intended the instrumentalist or vocalist to reproduce.

Choose a story or poem from your school library.

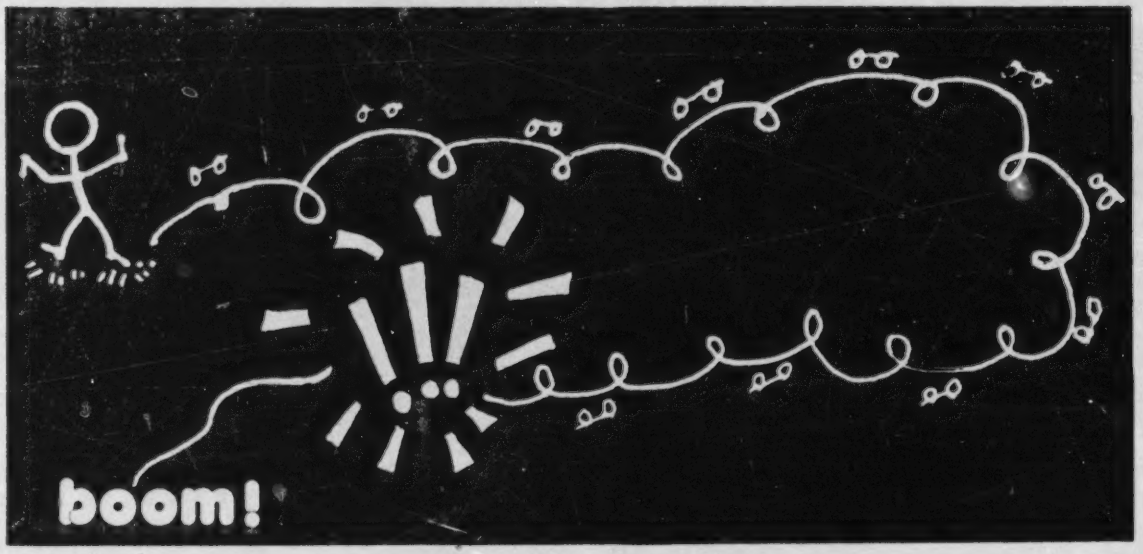
Take a large piece of paper and a magic marker. As you read your selection, pause and draw a score or picture of how you would like the story to be told in sound. In some places you will want symbolic backgrounds; in other places, literal sound pictures.

You are now ready to build your own musical language.

Proceed to build your own symphonic poem (story in music).

Form a group. Have one person read the narrative while the others realize your picture score with either bodysounds, voices, instruments, or environmental sounds.

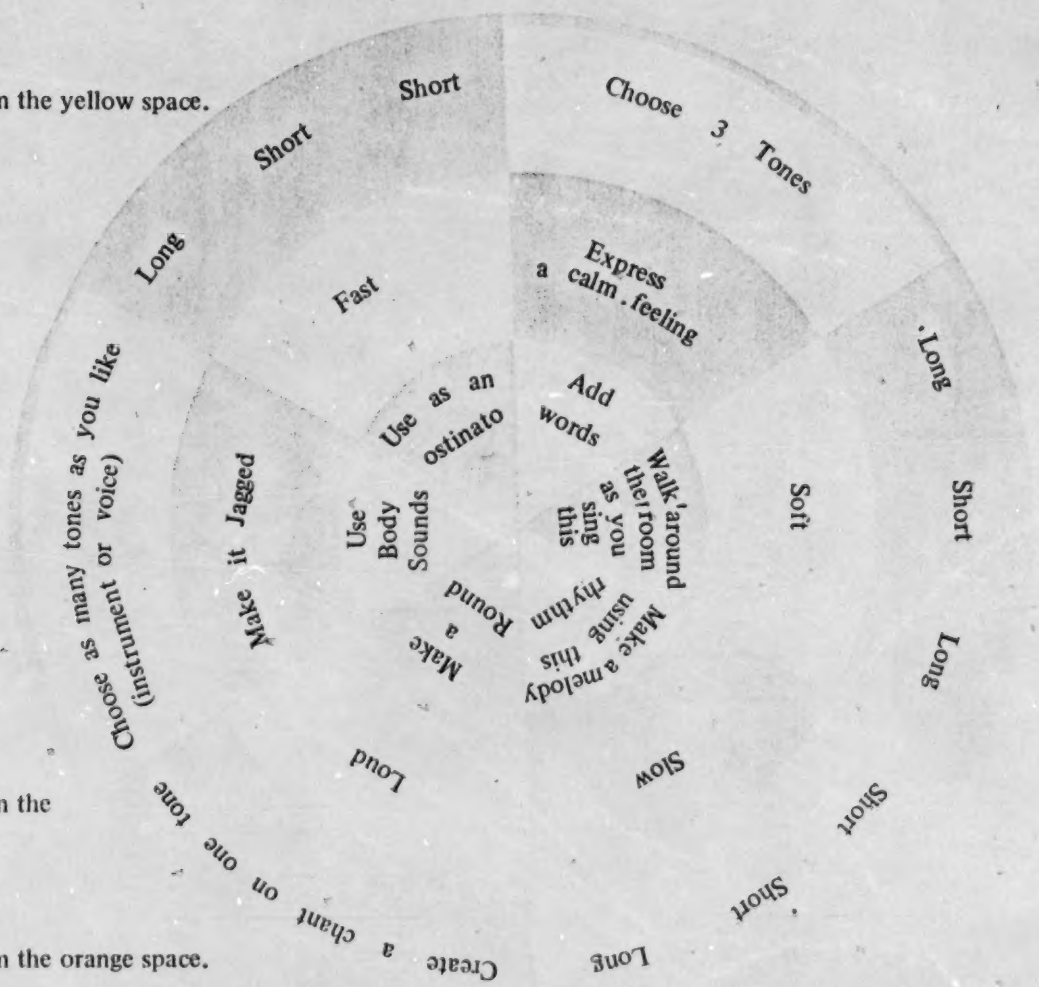
A score might look like this:



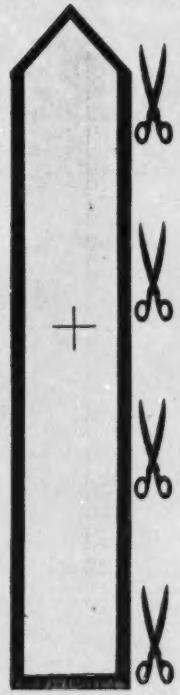
Jerry danced around and around the room when suddenly_____he fell, etc.

CREATE A COMPOSITION

1. Spin
2. Take instructions from the yellow space.



3. Spin again
4. Take instructions from the green space.
5. Spin for the last time.
6. Take instructions from the orange space.
7. From the instructions, create a composition.



WHAT DO YOUR EARS HEAR?
WHAT DO THEY SEE?

Listen for sound sources around you.

Keep a listening chart.

Sounds I Heard	The sound sources	Characteristics of the Sounds
walking	people's feet	thumping

What do these sounds tell you?

Classify your sounds as to

1. dynamics

2. pitch & non-pitch

Why are some sounds more important than others? Do some sounds change because of circumstances?

Arrange your sounds into a composition. Draw a picture graph (score) of your composition so you won't forget it, and others can play it later.

RECORD THE SOUNDS OF YOUR ENVIRONMENT

Listen to them and jot down phrases that describe them in a free form style- sort of rambling - not paying any attention to the actual sources that you **know** you taped. Let the sound itself suggest phrases to you. **Free Associate!**

Free-Form Listening

_____

_____

_____

_____

_____

Empirical Listening

_____

_____

_____

_____

_____

What differences do you find between the two?

_____

_____

Was it hard to let your mind free-associate when you knew the actual sources?

Trade with someone, listen to their tape and free associate. Then try hard to really guess the sound sources. Ask them to correct your answers.

Shh...

Close your eyes and listen. **Really Listen.** Be as silent as you can and don't move a muscle.

SOUND	ORDER OF AWARNESS	DESCRIPTION

Now list in your mind's eye all the sounds you can hear. Try to divide the sounds you hear into repeated sounds, single noises, dissonant or harsh sounds, sounds with a regular rhythm etc.

Now open your eyes and list all the sounds you can remember hearing. Describe the sound according to any qualities you feel are appropriate.

Now go back and put a number after each sound you heard that indicates in what order you were aware of the sound.

THERE ARE FIVE POSITIONS IN BALLET

All Ballerinas-to-be must learn the five basic ballet positions.

We do not have to use the five positions in order to use dance-movement as a classroom tool for learning. However, it is a good way to teach young students ordering, sequencing, and number relation and identification. It's also an effective memory training device. One might try to incorporate the **5 Ballet Positions** in early childhood classes or in special education by:

1. having students assume each position in order and having them call out the name of the positions, e.g.: First Position, Second Position, etc., or simply Number one, Number two, on to Number five;

2. having them assume positions silently in order, once they have practiced enough to become comfortable.

3. Now the experience begins:
Try moving from position to position in order, but allow one free transition movement in between; or,
try mixing up the positions by calling numbers out of order; or,
make up your own five positions with no resemblance to the traditional ones for ballet. Assign them an order and a number.

4. Now make up five different positions and name then A, B, C, D, and E. Insert them between your one, two, three, four, and five positions.

5. Move from one to A to two to B to three to C to four to D to five to E.
You are choreographing, by the way, and doing a fine job of it.

6. Now change the **speed** at which you move through the 10 positions you've created.

7. Create accents by holding the numbered positions shorter and the letter positions longer, e.g.,

1	A	2	B	3

Now reverse the accents.

In what ways can this lesson be extended to apply to other classroom situations?

USE [illegible] to CHOREOGRAPH

a. Pick a number to rename

ex. 6: 3-2-1
2-2-1-1 etc.

B. Divide at least three sheets of paper into sections representing the areas of stage and label with the call-letters:

ex.

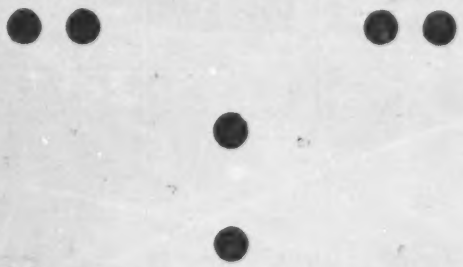
UC

C
center stage

DC

C. Take the renamed number and graph at least 3 possibilities. Remember that each number now represents a dancer on the stage.

ex. 2-2-1-1



D. Color-code the 3 plotted graphs to show where each dancer stands and how to move all of them from graph to graph. Make sure the path of travel is clear when all dancers are moving at once.

ex.

E. Group students according to the number chosen in A. Walk through student graphs and name the positions as they change.

F. Now follow the graph and choreograph in-between the positions. Use your own movement creations or simplify by using only the basic movement steps. (check the Symbol Game Page for these if you need to).

Now . . . try these:

1. Pick a theme and create a special effect by encompassing visual and sound effects.

2. Devise your own symbols to represent the way you move in-between and add them to the graph.

3. Discuss how this activity is a way of organizing in other areas.

Letter Sound Relationships for Vowels

CREATIVE DRAMATICS

Ā as in ATE or Ă as in ATE

1. Students will divide into two teams.

2. Students will each dramatize a word that has either "A" sound through movement or mime.

3. The opposing team will attempt to guess the word by reading the non-verbal communication clues and will feed their answer to the team leader, who will have only one chance to answer for his team. He may have to pick from among team mate's, answers; the responsibility to speak for the group is his. He may not reject all of their answers and speak his own choice.

List other skills that might be taught or reinforced in this way.

What other objectives might such an activity serve to fulfill?

The following activity relates to the **Great Masters** reproduction that you have examined on a previous page. You will perform this activity as part of a team and then proceed to complete the following pages that relate to the **Great Masters Unit**.

Form teams numbering from 6 to 8 people. (Number will depend on those needed to "become" the parts of the picture.)

One person becomes the artist-sculptor and the rest of the team "becomes the picture". Pay attention to the space, idiosyncratic details, props, relationships, unity, focus, center of interest and any other factors that contribute to the make-up of the picture.

Can a cause and effect relationship be read into this picture?

Describe below the possible cause and effect you see.

What relationships do you see between characters?

Elaborate, making your own inferences based on the picture's characters, the relationships between them, and the scene, background, symbols, etc.

Make up a title for the picture.

Interpret the feelings, if any, that can be read into the picture.

Feelings illustrated are:

Examine those feelings, and at a second glance ask yourself how many of those feelings can be justified by clues in the picture and how many were injected into the picture based on your own feelings. Separate them below.

Feelings - visual clue:

Feelings - personal injection:

Look at the Great Masters Reproduction a third time.

List some details you missed the first time:
1)
2)
3)

Read the picture for answers to the following questions that relate to the present.
Who?
What?
Where?
When?

Predict! What comes next?

Guess! What came before?

Translate the visual dialogue into a verbal one. Jot down the dialogue.

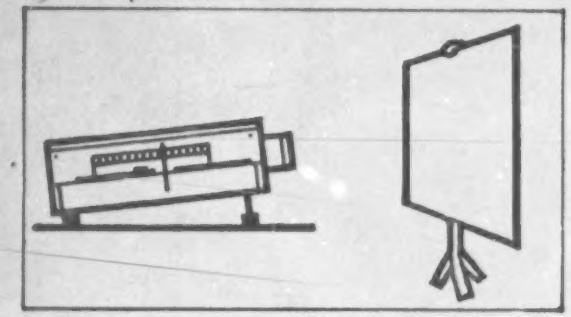
Visual to the Verbal and back again

Step I

Divide participants into small groups.

Step II

Each group reacts to slides shown by calling out words through **association** that derive from the picture.



Step III

Scribes for each group are selected to record the words they hear from the group according to **parts of speech** categories on large chart paper.

Nouns	Verbs	Adjectives	Adverbs	Descriptive Phrases

CREATING GROUP CONSENSUS POETRY

Step IV

Groups assemble these random words into lines of poetry selecting what words they want to include by **group consensus.**

Step V

Group illustrates the meaning of its poem by **shaping** the words and the contours of the lines to **enhance** the meaning

The Enough Mountains Rose

and to emphasize where **choral accents** are desired

before **them** now

Step VI

The reader or readers of the group can then read the poem aloud with spirit and drama as the embellishments indicate.

Step VII

To further communicate the poem's meaning **sound effects** can now be added or **choral repetition** of parts as background to a solo reading. Experimentation by the group will result in a multitude of devices to make **the poem come to life.**

Step VIII

The group can now begin to discover ways of adding **choreography** or simple movements to the poem to further enhance its **mood.**

Step IX

Use props, projected images, improvised costumes, etc.

Step X

Perform your poem for the other groups and don't forget to share the written poem which is the skeleton or framework or armature of your **living group-sculpted poem.**

Besides being a device for poetry writing, what other purposes has this activity served?

Does it have a sociological significance?

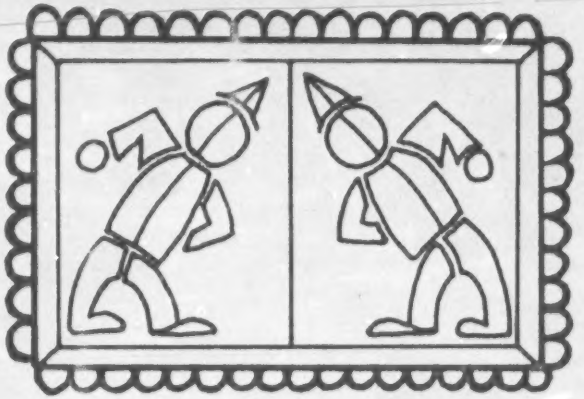
Does the poem reflect what you personally would like to say?

Write a personalized individual poem now capturing the same experience.

68

69

MIRRORING



MIRRORING

1) Take a partner.

2) Face one another.

3) Decide who is to lead and who is to follow.

4) Now begin to mirror the leader's actions.

5) Slowly first then faster.

6) Then change roles. Let the leader be the follower.

7) Now attempt to move so simultaneously that the leader-follower role is last or no longer apparent.

8) After this activity jot down some ways you can use this activity for affective purposes.

a.) _____

_____

b.) _____

_____

c.) _____

_____

_____

d.) _____

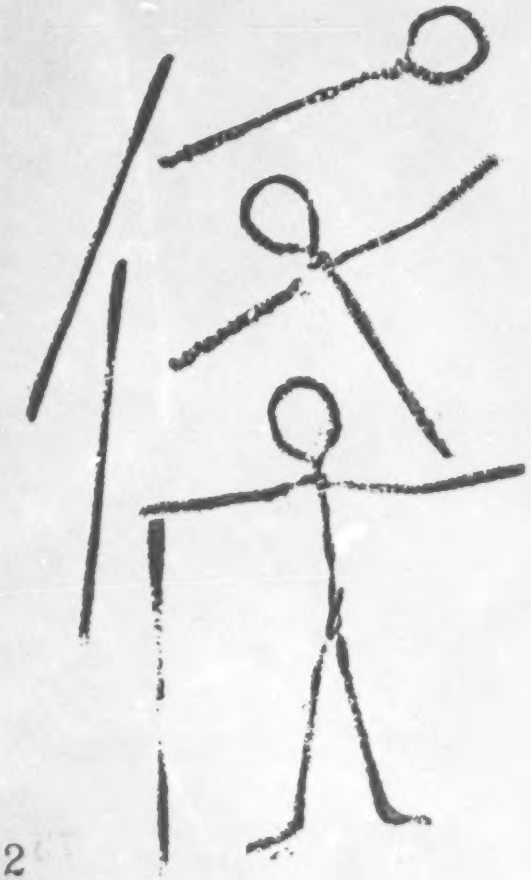
_____

9) Now list some cognitive ways you might use this exercise.

pipecleaner dancers

Here's how to turn pipe-cleaners into dancing helpers:

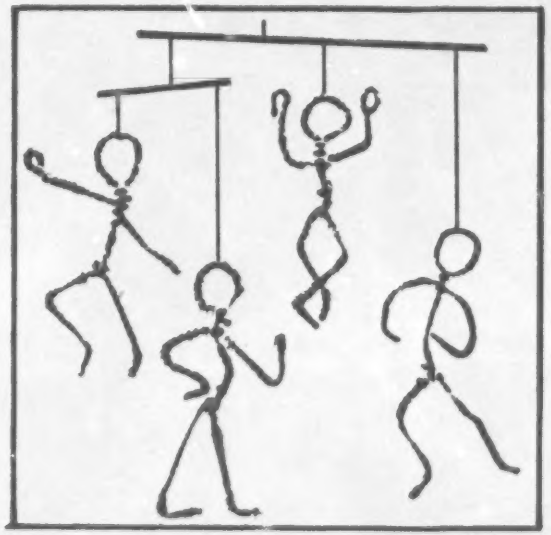
1. Take 3 short pipe-cleaners
2. Turn one into the head and torso
3. Add wrap-around arms
4. Then finish the legs



Now . . . **WOW**!

a. Make a dancing mobile.

b. Find a platform (wood, styrofoam, lollipop sticks, etc.) and twist and bend a pipe-cleaner sculpture.



c. Trace different dance shapes with changing levels and watch them dance across the page.
d. Cut out some dance shapes you've traced and mount them (show sequence-grouping-levels-direction).

e. Put a backing on the negative shapes you have left (use wrapping paper, colored plastic, foil, comics, magazine prints, etc.).
f. Dance your shape sequence or your friend's sequence. Make the movement continuous from shape to shape.
g. Make an **interesting** shape with your body and have your partner copy it with the pipe-cleaner dancer.
h. Make a shape and find an adjective or verb to describe that shape. Act out the word or words that you found.
ex.

HEAVY

CRAWL

i. Get your friends together and make the pipe-cleaner grouping or sculpture come to life.

74

j. Find a shape you've traced that you especially like. Draw it again.

twice as small

TWICE AS BIG

THREE times as big

k. Overlap some giant shapes. Then fill in the new shapes that occur. (Use markers, crayons, magazine prints, buttons, material, sequins, etc.)

75

make

that

and that also illustrates

illustrates

reaction

a

the concepts of rhythmic movement

principles of action

and

human

tension release

Will you balance before you move; or move first?

mobile

and balance

Relate this art experience to socialization skills, government, wars and/or any other connection you can make for the classroom.

List the relationships
1)
2)
3)

1. Pretend that you are a puppet. Attach an invisible string to the very top of your head. Stretch this silly string upwards to a make-believe puppeteer in the sky.

2. Feel how very straight that string makes you look. Feel how long your spine can be. Don't let the string pull you so tight that you feel uncomfortable. You can check to make sure you are right.

Check for these:

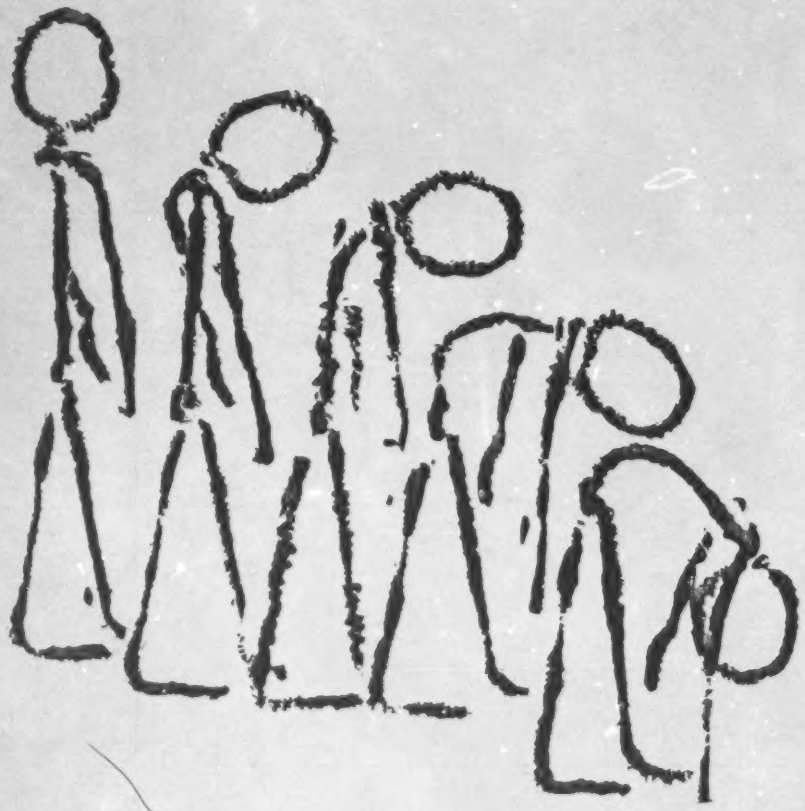
a. shoulders down
b. long spine
c. flat stomach
d. loose fingertips
e. curved arms
f. straight knees

Now we are ready to **bend**

We have a wonderful bone in our body called a **SPINE!** Let's use it to help us bend in this special way . . .

3. So very slowly your puppeteer lets the string grow loose. A little at a time your body is free to start folding itself towards the floor. Think of these places as you stretch:

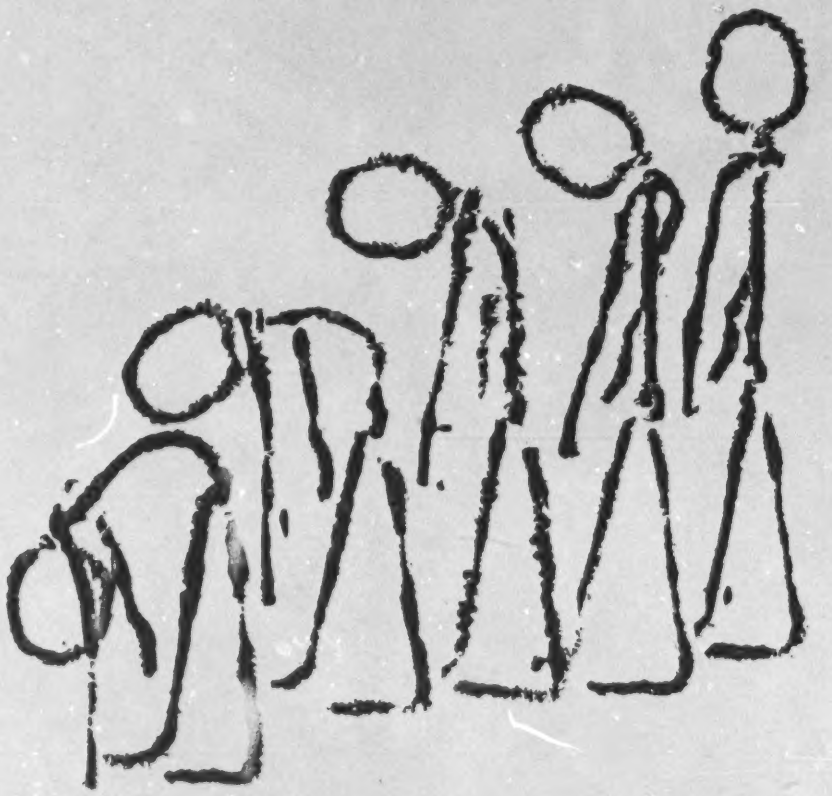
a. head and neck
b. shoulders
c. upper back
d. waist



What a **Surprise!** Your spine feels longer than ever as it makes that beautiful upside-down u.

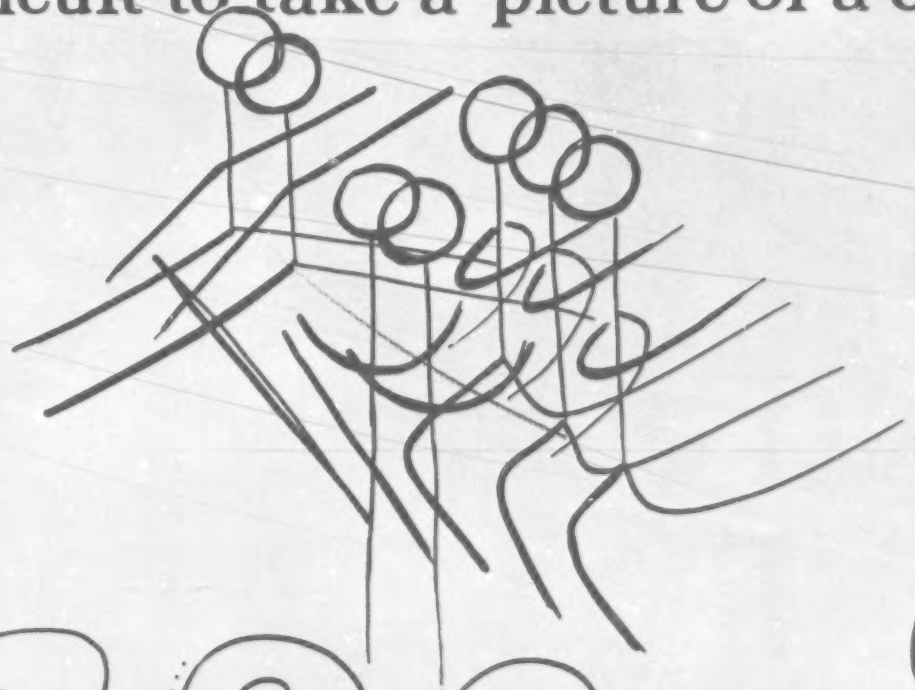
4. Now we will slowly unfold to where we started, but we must go in reverse order. This time think of a second string that touches the middle of your spine. It helps you start backward:

d. waist
c. upper back
b. shoulders
a. head and neck



Check to see that your head relaxes until it rests on your straight torso.
You look and feel **WONDERFUL!**

Is it difficult to take a picture of a dancer?



Do you think that is good or bad?

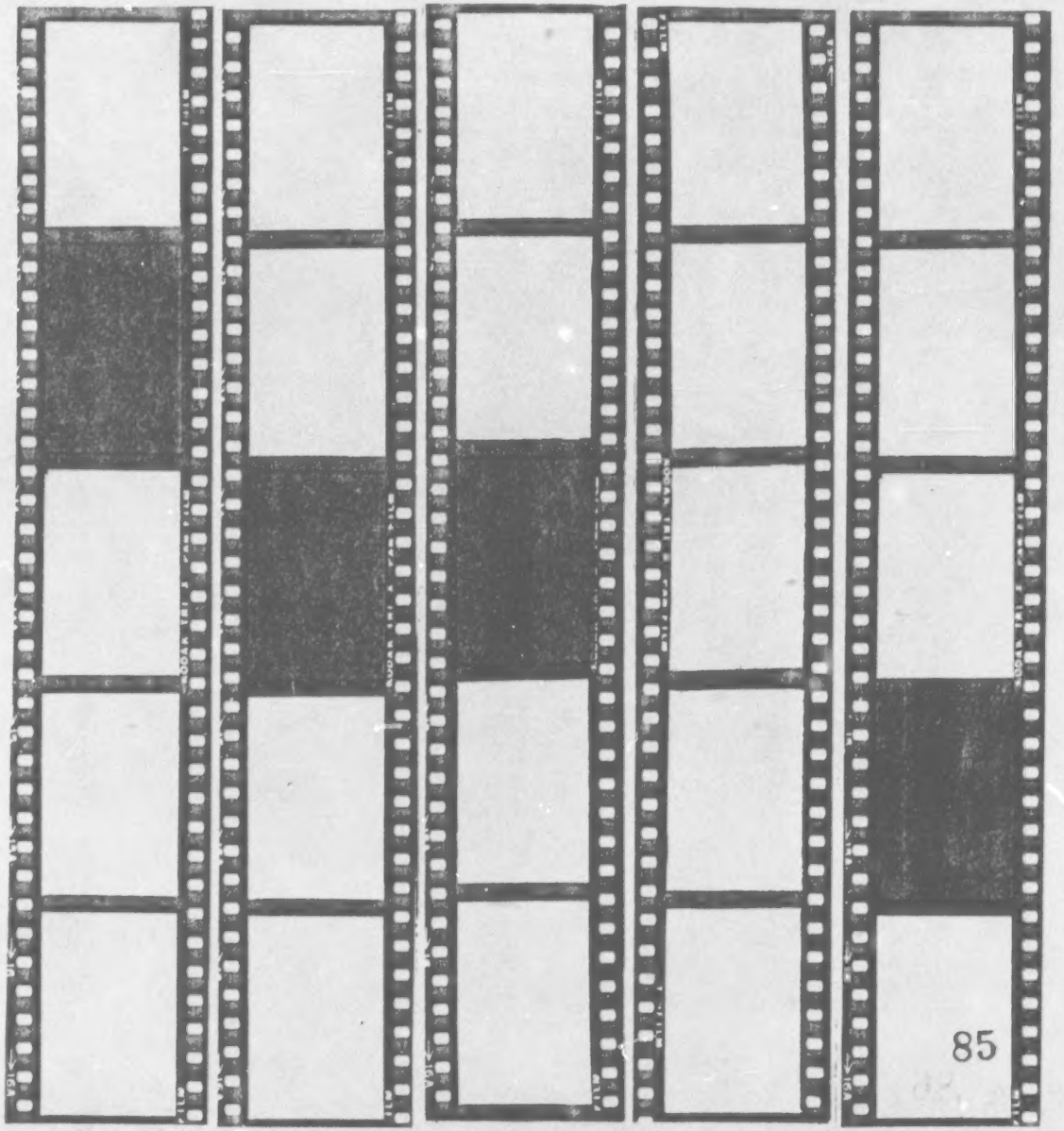
Can you find any solution?

Write your answers on this dancing line . . .

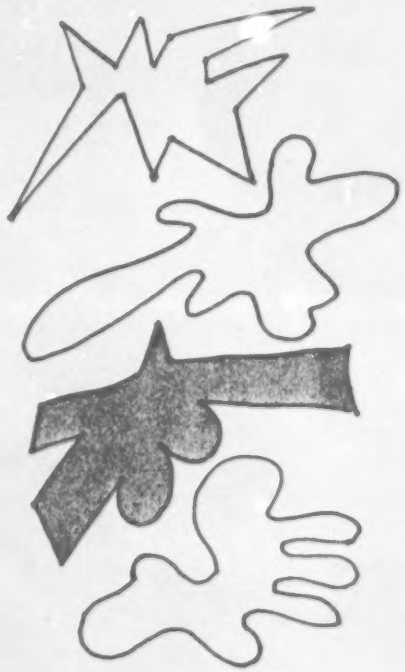
SCRATCH AND DOODLE

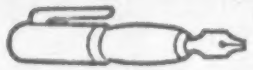
A Simple Exercise in Animation Principles

Animation is predicated on the concepts of repetition, movement, and change. Fill in a design that changes as it moves along.



Please fill your name in vertically in the spaces provided. Create more if your name requires more. If there are extra spaces utilize them creatively. Now write a poem horizontally using the letters of your name as the 1st letter of the line. You will have then created an acrostic, a useful creative writing stimulus. Now create a clever border, or in any way you want, design the total page to enhance the meaning of your poem. Try to visually define yourself.



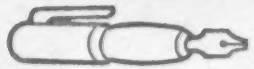


SYNONYM POEM

Think of a word, then write three synonyms for that word. The four words together are now the first line of your poem. Write three more lines, trying to rhyme the third lines with the first line. To finish the rhythm of the poem, try repeating the first line.

Decorate your poem.

Try the poem with a different last line. Which line worked better? Try using a Thesaurus to write your first line.



On this page select an acrostic first word from among the following: beauty, freedom, bubble gum, learning, loving, music, dance, reality.

Use any space other than a rectangle for the shape of your poem. List some others you might add to the list. Can you think of any additional ways to use this simple device, other than for creative writing purposes?

Place things next to each other in a surprising combination.

Cut 2 animals pictures in half and combine them in this space. Name your new animal and describe its qualities.

Place 2 odd pictures side by side

Take a word and add an unlikely prefix, now act out the meaning of that word.

REPETITION AND TURN-AROUND

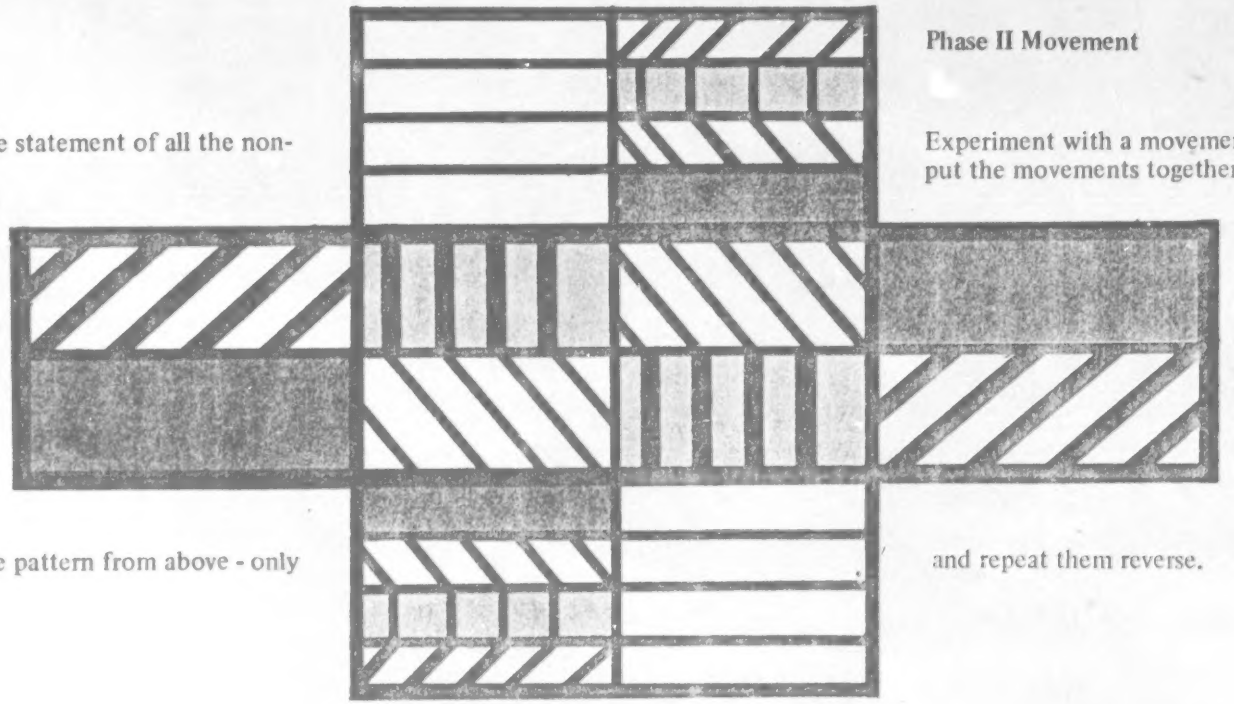
Simple Devices for Creating Form

Achieve unity and harmony in a work of art be it visual, written, aural or dance.

First, make a visual statement using the principle of repetition as the unifying design element, either by drawing or simple object printing. Repeat the dominant motif.

Phase I Visual

Then make a single statement of all the non-repeated motifs.



Phase II Movement

Experiment with a movement for each symbol and put the movements together in the same way.

Then continue the pattern from above - only turn it around

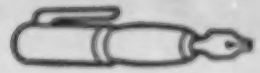
and repeat them reverse.

Now create a poem the same way using repetition of the first word with varying second words. Then put all the second words together in the middle passage, first in order, and then in reverse. Then repeat the top section, only completely reversed, e.g., start with an adjective and list all the things it can possibly define.

FRUSTRATING the waiting,
FRUSTRATING the crying,
FRUSTRATING the missing,
FRUSTRATING the not finishing,
FRUSTRATING the bitterness,
FRUSTRATING the not knowing,
FRUSTRATING the unanswered,
FRUSTRATING the irretrievable

the waiting, the crying, the missing, the not finishing, the bitterness, the not knowing, the unanswered, the irretrievable, the unanswered, the not knowing, the bitterness, the not finishing, the missing, the crying the waiting

The waiting FRUSTRATING,
The crying FRUSTRATING,
The missing FRUSTRATING,
The not finishing FRUSTRATING,
The bitterness FRUSTRATING,
The not knowing FRUSTRATING,
The unanswered FRUSTRATING,
The irretrievable . . .



A TRIPTYCH IS AN ALTARPIECE IN THREE PARTS

Usually a narrative is told through three sequential scenes. The main scene (of such importance as the Birth of Christ, for example) appears in the middle, and is preceded by a "before scene" and followed by an "after scene", both of which relate to the significant middle scene.

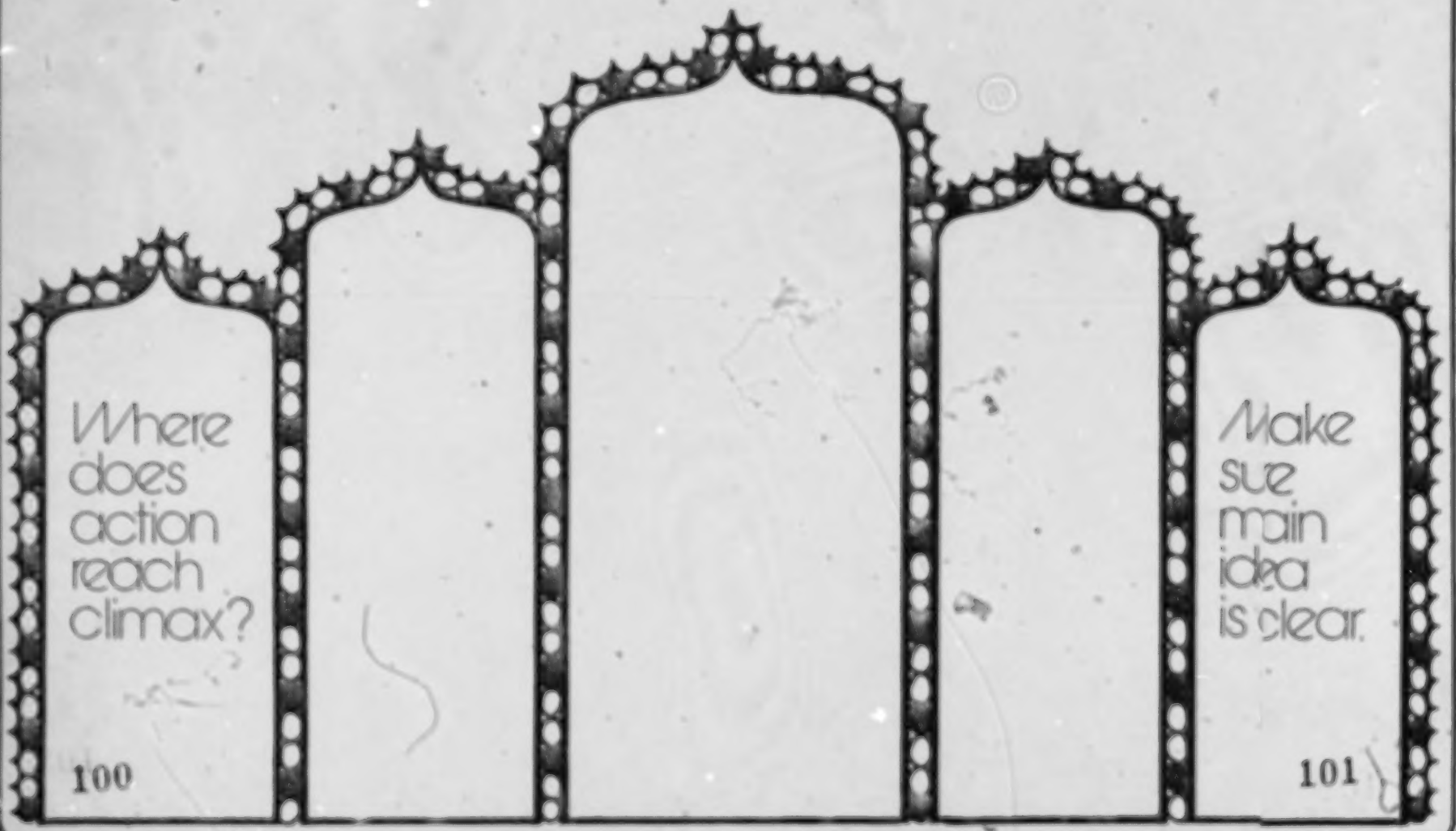
Create your own Triptych story below by drawing in three sequential scenes.

98

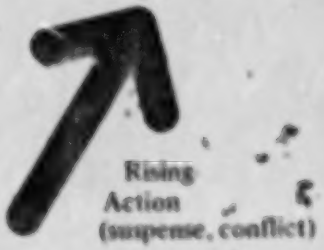
99

Now, check your visual story. Does each scene have clues that link it to the next scene? Is it logical, and did you give enough information in each scene to communicate the synopsis of the action?

Create a multi-tych (a diptych is two parts, a triptych is three) that has as many parts as you feel are necessary for the viewer to "read" your story accurately.



WRITING A PLAY



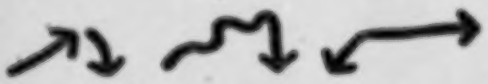
Rising Action (suspense, conflict)

Beginning

Falling Action

Outcome or end of conflict

Draw some contours that a play's action might follow.



Write a short play using one of your contours as an outline.

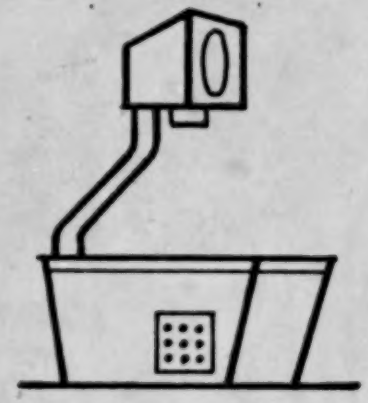
Can you name any stories or plays you have read that fit your shapes?

Outline the shape of a historical event such as the Revolutionary War.

Find the event which is the climax.

MAKE AN OPERA

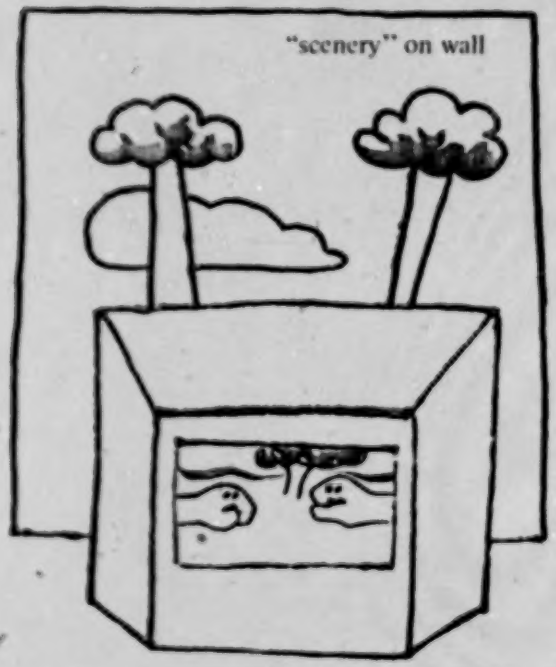
You can construct a puppet theatre out of cardboard - hang some scenery drawn on paper on the wall behind the opening.



Ask 2 friends to work with you. Each make a hand puppet:

Take a knitted glove or sock and sew on buttons for eyes or simply paint your hand with lipstick etc. to make a face.

Now, make up a short play or skit with your characters portraying a historical figure. Use a surprise ending, one that is **NOT** historically true.



Try creating your scenery using the **overhead projector!!**

Sing your dialogue!!

Invite your classmates to watch your opera. What kinds of art forms merge in the production?

_____

_____

_____

_____

_____

Relate the above activity to the **Great Masters** activity.

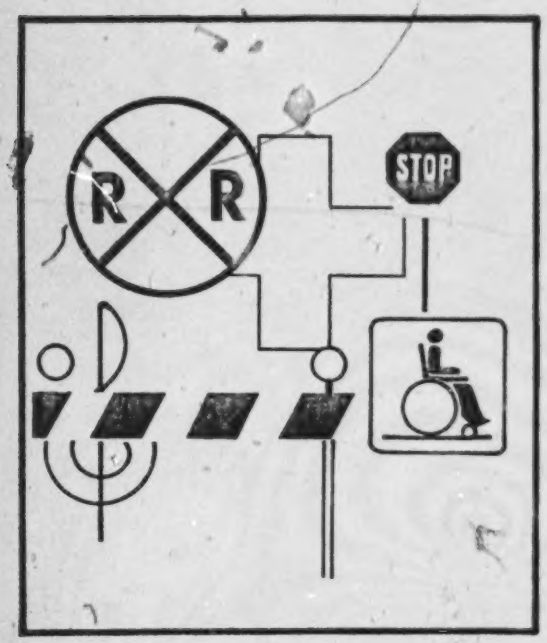
VISUAL DEFINI-TIONS

List ten vocabulary words you might assign your students for a certain unit or lesson.

Now define them visually by cutting up magazine pictures or by drawing the letters in a way that defines the words.

SYMBOLS

I am sure you recognize these familiar symbols. We see them everyday. They are all alike because they use a picture to represent their meanings, yet they represent different areas - highway safety, music, etc.



Let's Play a SYMBOL Game:

Invent a symbol that represents the movement word. Draw it in the empty space on the flap beside the word. **DON'T PEEK AHEAD!** When you are finished, check inside the fold to see the symbols already there. Were your symbols the same? different? Why?

WHAT SYMBOLS CAN YOU THINK OF?

WALK

JUMP

TURN

HOP

SLIDE

SKIP

KICK

CLAP

TILT

TWIST

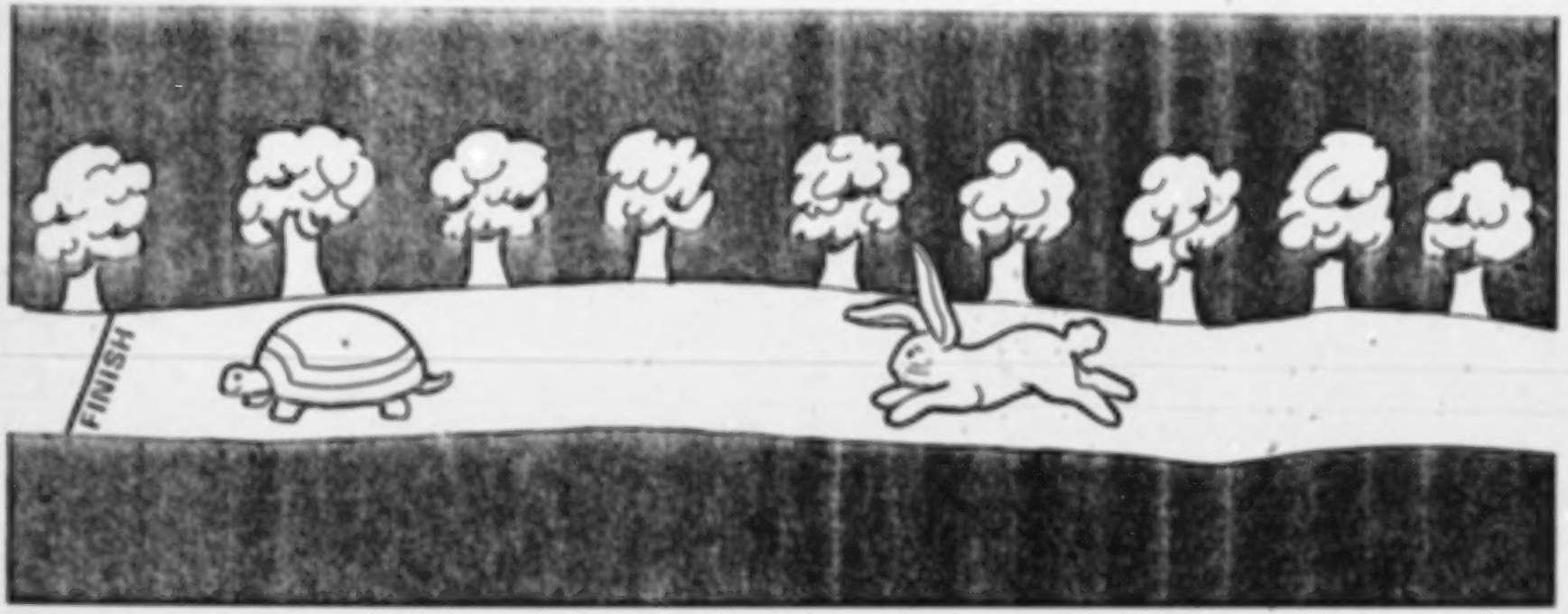
BEND

STRETCH

LEAP

WIGGLE

Divide class into two groups. One group takes a word like "pop" and acts out one meaning of the word. Second group must guess word and use it in a sentence but must stick to particular usage acted out.



THE RACE IS TO THE SWIFT

1. Divide the class into two teams. Each team lines up behind a line facing the blackboard.

2. The teacher gives each team a different word (each word must contain the same number of letters).

3. The first person on each team writes the first letter of the word, hands the chalk to the second person, who writes the next letter - this continues right down the line.

4. The team to spell its word correctly first is the winner.

This can be used with word families or word patterns or even exceptions to spelling rules. It can be adapted to any grade level.

Kevin is in the doghouse for breaking the window.

Kevin is in big trouble for breaking the window.

Each student will choose an idiom from the list below, illustrate the literal meaning, then paraphrase a sentence in which the true meaning is evident.

We have pizza once in a blue moon.

_____

Susie coughed her head off.

_____

Lorie felt down in the dumps.

_____

Kathy has a frog in her throat.

_____

Jim saw that it was raining cats and dogs.

_____

Julie held her tongue when her friends teased her.

_____

Bob was tired, so he hit the sack.

_____

Colleen's room looked as though a cyclone had blown through it.

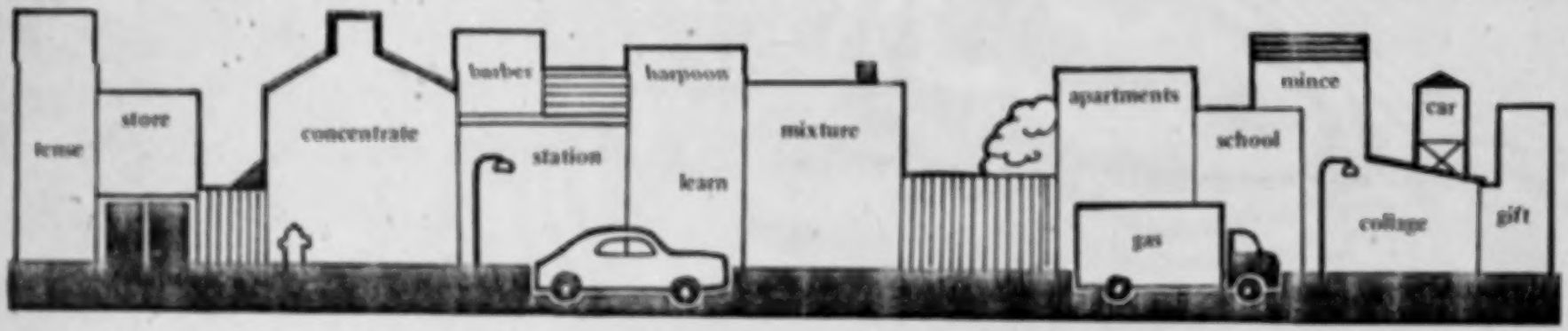
_____

David made a speech that brought down the house.

_____

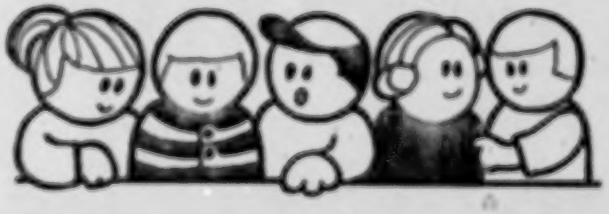
The Jones family has money to burn.

_____



DICTIONARY DETECTIVES

1) Choose 5 people to form a panel of experts - arrange a place for them in front of the classroom.



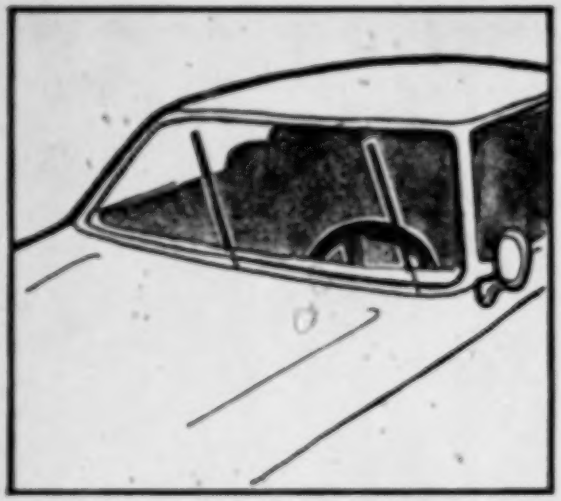
2) Write a word on board that students are unfamiliar with (like corpulent or indigenous). Try to use words that would be helpful in extending a child's "working vocabulary."

3) All experts supposedly check the dictionary but only one person really looks up the word and copies its definition. All others make-up fairly reasonable definitions and write them down.

4) Each panel member reads his definition and the class members vote on correct definitions.

5) Finally, all students check dictionaries for correct meaning.

TWO-STOP METHOD



Do you read stopping at each and every word? This really wastes your time, you know. Concentrate as hard as you can - pretend your eyes are the windshield wipers on a car. Have them make just 2 stops on each line of print. Stop once on the lefthand side of the page - and once on the right hand side. Read "Episode 15", stopping once on the left and once on the right.

Now read through the material again - this time, skim through looking for the noun & verb in each sentence. Use your eyes efficiently & don't waste time on unimportant words like - the or a.

Draw a line under each word that describes Lumilla.

sweet

strong

athletic

snobbish

delicate

impatient

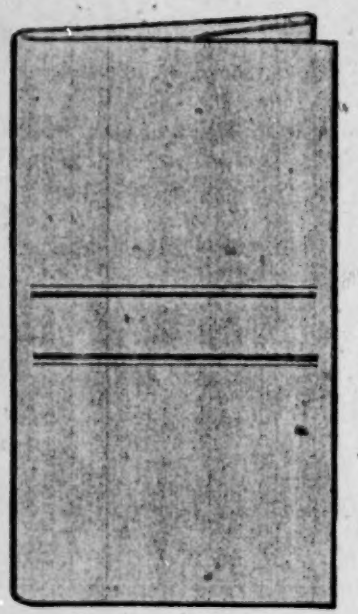
Episode 15

Since Wilbur was so bad at sports, he asked Little Darla to play catch with him for a while. Little Darla was insulted, but Lumilla Blat came along about that time and said she would throw a few with Wilbur. "C'mon, hot shot," Lumilla said. "Let's see you do your stuff."

Wilbur caught Lumilla's first couple of pitches, but they knocked him about three feet backward. "Here comes my curve ball," Lumilla said.

Lumilla's curve ball knocked Wilbur flat on his back. Lumilla gave up on him and went to find Lance Lugfarm for some ping-pong.

HOW TO MAKE A CONTRACT



DEFINITION:

A contract is a block of material to be learned by following a series of written guidelines independent of the teacher. This can be organized for individual or small group participation.

GUIDELINES:

1) **You Will Need:** List all materials that are to be used in completing the contract. This is a forecast to the student. It tells him/her to gather the needed equipment so that valuable time will not be wasted.

2) **Step No.__ :** Each step has a small amount of information to be mastered. The steps are in sequence so that each step helps the student accomplish the next step. Each step should include some kind of "doing" activity to maintain interest and personal involvement in the material being learned.

Questions: At least one question based on the material learned in the step should be placed at the end of each step. Questions can be used to reinforce material by calling for a reiteration of that material in the student's own sentence form. They can also be used to see if students can draw inferences from the materials they have covered so far.

4) **Log:** This is a small notebook or a section of the student's regular notebook where the student answers the questions found in the contract or staple in any additional work he/she needed to complete in order to accomplish the tasks asked of them. It is a record for the teacher and the student. It can be used as a different form of evaluation as well.

5) **End:** the student should go over his/her answers with the teacher on completion of the contract. Two questions can then be asked: a) I learned that . . . (to complete) and b) I thought this contract was . . . (to complete). Again, this is to reinforce learned material, clarify any difficulty in organization and understanding and to give the teacher more insight into the individual feelings of the student.

DAILY LOG

At the end of each session record below in a graffiti fashion or in a neat formal way, all your thoughts and feelings that pertain to this day's program.

MATCH the following behavorial objectives to one of the activities outlined in this packet.

1) The student will be able to correctly define arts vocabulary and terminology with 95% accuracy.

2) The student will solve algebraic equations using Arts means and devices (e.g., movement, visual arts, sound).

3) The student will be able to take a single arts element (e.g., repetition) and relate it to more than one art form.

4) The student will be able to write in dialogue form.

5) The student will be able to devise alternate endings to historical accounts.

6) The student will be able to transfer the ability to use language skills such as syllabication and punctuation, parts of speech, spelling rules, etc. to rhythmic sound and movement activities.

7) The student will be able to use the concepts of pitch, timbre, and duration and relate them to reading comprehension.

8) The student will be able to note relationships among disciplines.

9) The student will be able to retain sequences of multi-colored objects.

10) The student will be able to perceive relationships among ideas.

11) The student will be able to develop creative patterns in visual, aural, dramatic, movement and written forms.

12) The student will be able to recognize cause and effect relationships in arts forms.

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

10 _____

11 _____

12 _____

13) The student will be able to recall a pattern and reproduce the pattern in dance, sound and visual arts forms.

14) The student will be able to isolate a dominant element from an arts experience, e.g., line, texture, color etc., and translate it to another art form.

13

14

15) The student will be able to transfer an arts concept to an academic learning experience in math, science, reading, etc.

16) The student will be able to relate the concept of sound musically to the scientific basis and explanation for sound.

15

16

17) The student will be able to create original notation for songs and dances of his own as well as for works of others.

18) The student will impose structure and order on formless creativity through the use of pattern, repetition, and recognizable form.

17

18

MATCH the following purposes or goals by listing the activities pages to which it relates.

GOALS

1) to increase perceptual acuity
2) to increase listening skills
3) to increase tactile awareness
4) to increase spatial awareness
5) to improve kinesthetic ability
6) to increase gross motor coordination
7) to increase vocabulary
8) to synthesize the art forms into a cohesive whole
9) to encourage reading by embellishment of reading material through the arts
10) to increase comprehension skills
11) to increase skills with media, photography, etc
12) to inter-relate verbal and non-verbal forms

MATCH the reasoning skill listed below with one of the activities that involves development of this skill by filling in the activity.

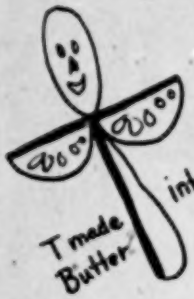
SKILL	ACTIVITY
1) sorting -	
2) sequencing -	
3) categorizing -	
4) comparing -	
5) analyzing -	
6) synthesizing -	
7) interpreting -	
8) translating -	
9) evaluating -	
10) ordering -	
11) defining -	
12) transferring	
13) designing -	
14) matching -	
15) graphing -	
16) re-ordering -	
17) summarizing	

Which of the activities contained herein can be used to teach the following subjects:

Subject Area	Activity	Necessary changes in activity
1. Math		
2. Social Studies		
3. Reading		
4. Creative Writing		
5. Language Skills		
6. Science		
7. Home Economics		

Language Arts
Kindergarten Level

Activity: B rib Butterfly
Story Art



The student will be able to produce art in various media depicting the sound symbol – symbol sound relationship.

The student will be able to utilize movement to form letters & words.

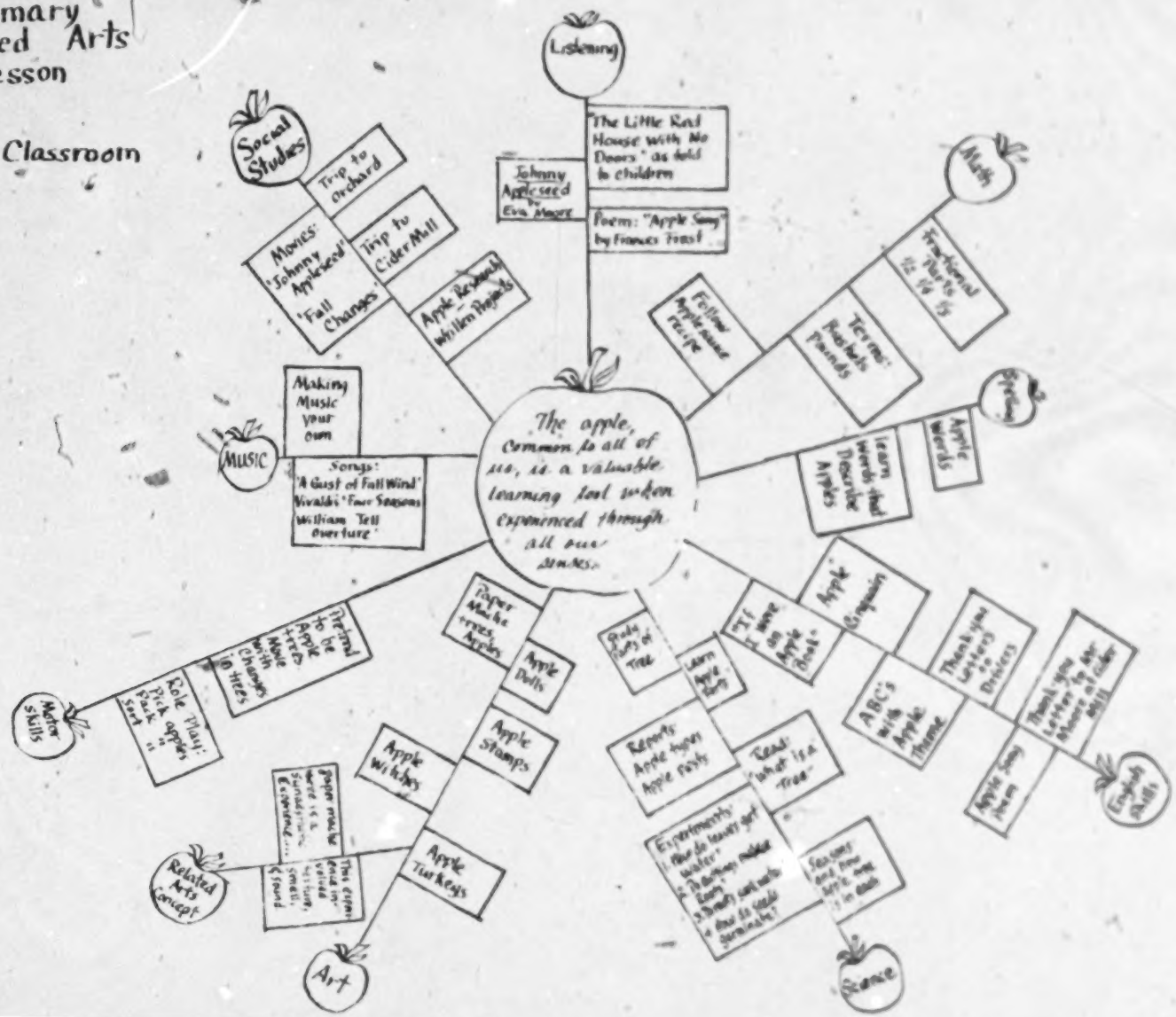
Activity: The student will act out stories related to the different letters.

(B) Student will pass as letter people depicting the sounds learned.

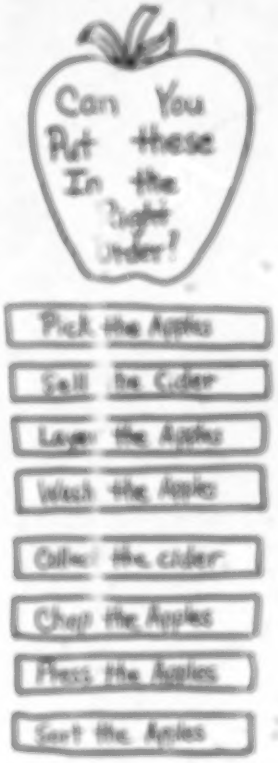
Activity:
The student will experiment with blowing through straws to create spatter designs and relate this to how sounds scatter in the mind.

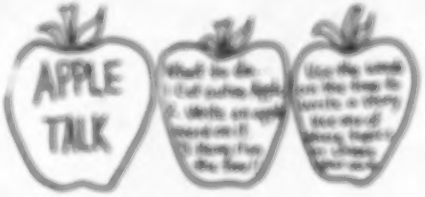
Primary
Integrated Arts
Lesson

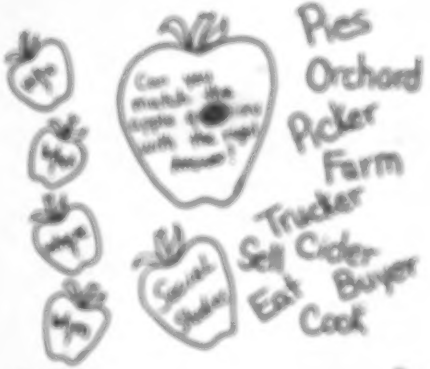
Ungraded Classroom


The apple, common to all of us, is a valuable learning tool when experienced through all our senses.
Listening
The Little Red House with No Doors" as told to children
Johnny Appleseed Eva Moore
Poem: "Apple Song" by Frances Frost
Social Studies
Trip to Orchard
Movies: "Johnny Appleseed" "Fall Changes"
Trip to Cider Mill
Apple Research written Projects
Math
Fractional Parts of Apple
Terms: Bushels Pounds
Follow Apple Sauce recipe
Science
Apple Words
Learn words that Describe Apples
Music
Making Music your own
Songs: "A Gust of Fall Wind" Vivaldi "Four Seasons" William Tell overture
Art
Paper Mache trees, Apples
Apple Dolls
Apple Stamps
Apple Witches
Apple Turkeys
Related Arts Concept
Motor Skills
Role Play: Pick apples Pack apples Sort it
Invent to be Apple tree Move with Changes in trees
Dance
Apple Symposium
"If I were an Apple tree"
Learn Apple Facts
Grade parts of tree
Records Apple types Apple facts
Read "what is a tree"
Experiments "How do leaves get water" "Do they make food" "Can I smell and taste germinate"
Seasons and how apple trees change in each
English Skills
Thank you letters to Drivers
Thank you letters to Mayors of cider mill
ABC's with Apple Theme
Apple Song Poem

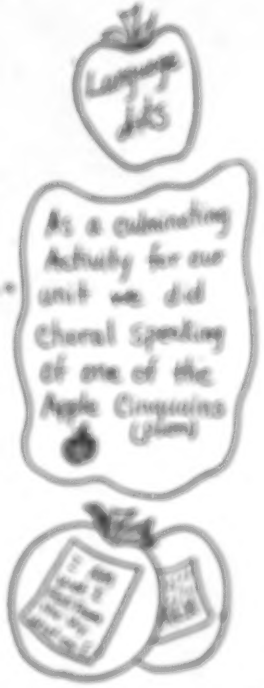
Can You Match the Apples & Lessons?
MATH


Can You Put these In the Right Order!
Pick the Apples
Sell the Cider
Wash the Apples
Chop the Apples
Press the Apples
Sort the Apples


APPLE TALK


Pies
Orchard
Picker
Farm
Trucker
Sell Cider
Eat
Burger
Cook

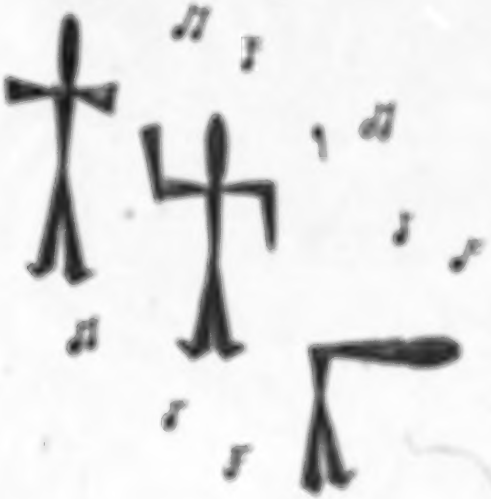
Come And Read Our Apple Stories And Cinquain!
Cider
Sweet, cold
Drink, Drip, Drop
Makes our mouth water
Juice


Language Arts
As a culminating Activity for our unit we did Choral Speaking of one of the Apple Cinquains (above)

Geometry Lesson
Intermediate Grade Level

The Students will translate into creative movement the differences and similarities between right angles, acute angles and obtuse angles.

Ideally the student will use a length of string to form a perfect circle by stepping the radius of a human circle.

The student will create a human compass to explore the fun and freedom of the compass.

The students will be able to recognize angular sounds and relate them to angular movements.

COMPASS

The Student will become familiar with Geometric terms and vocabulary

Parallel

The Student will discover how to draw two parallel lines

Perpendicular

Already:

Students will take geometric terminology every personal chance to calculate accuracy

Line

perpendicular

Angles

The Student will extend concepts of plane Geometry to Geometry in three dimensional space

CURVE

CIRCLE

Circle

TRIANGLE

Activity: The Student will follow an ordered direction using geometric vocabulary to create an original piece of Street Art.

A variety of Students photographed examples of Geometric Shapes as discovered in their Community

The Student will learn, remember and recognize polygons and other regular shapes

Activity: The Student will draw a Picture with any of the polygons as the first step to make a collage

Shape Art

The Student will extend concepts of Plane Geometry to Geometry in three dimensional space

The Student will be able to project his thinking on lines and space making further distinction of Geometric Shapes

The Student will be able to extend their knowledge of planes, line segments

The Student will develop a Personal vocabulary of Geometric concepts

TEACHER CREDITS

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Mrs. Patricia Notaro (Math)
Mrs. Michelle Hubbell (Ungraded)

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